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SKETCH

issue 30

august

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RANCID L7
TONGUE PHANTOM PLANET
PAIN

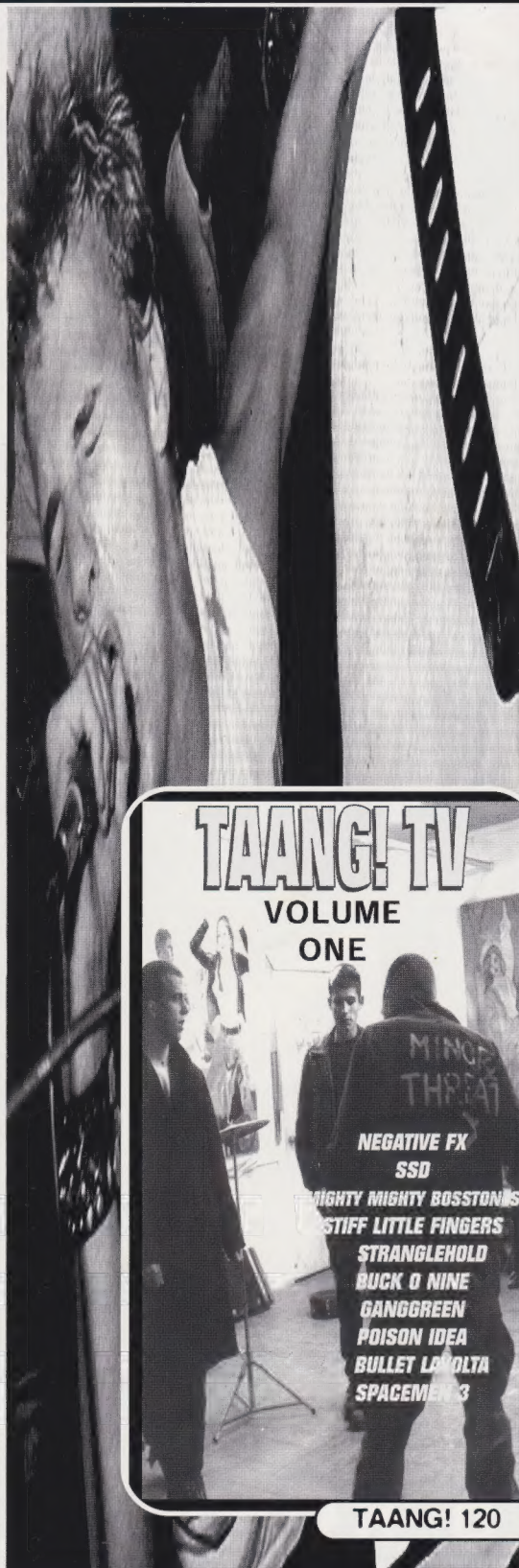
TAANG! TV VOL#1 ON SALE NOW AT TAANG! LA



With over 50 videos to choose from, it was difficult to decide which bands were going to comprise the first edition of Taang! TV. We did feel, however, that the video should be as musically diverse as the Taang! catalog. This video collection gives you a peek into the history of the label, past and present.

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Here's the run down on what Volume One is...

NEGATIVE FX **Might Makes Right**

This video shows just what NFX is capable of...the camera is knocked out halfway through the show due to the band members beating up the soundman...you get the idea.

SSD **Get It Away**

Vicious nihilistic hardcore led by the legendary Springa...the fans are rabid and outside there's a full scale riot...Minor Threat was also on the bill.

MIGHTY MIGHTY BOSSTONES **Devil's Night Out**

The band that started skacore. Mtv refused to play this video due to alcohol abuse and satanic references...it's the best video they've ever done.

STIFF LITTLE FINGERS **Harp**

Ireland's most famous punk rockers return with an anthem depicting racism against Irish immigrants living in America...DON'T CALL ME HARP!

STRANGLEHOLD **Same All Over**

This band, which includes Chris Doherty of Ganggreen, toured in an ambulance...they're punk without even trying. Taang!'s first video ever! (Undertones meets Generation X)

BUCK O NINE **On A Mission**

San Diego's own skapunks ham it up in Boston. There's no alcohol or satanic references here...just Charlie pissing on a tree and on some cool cars.

GANGGREEN **Alcohol**

Naked women, beer, & punk rock...Mtv loved this one, too!

POISON IDEA **Punish Me**

Portland's meaty hardcore legends...with the way these guys lived, we're lucky to have video footage at all! Can you name the film clip?

BULLET LAVOLTA **The Gift**

These guys were on their way, until RCA ruined them. They were one of the biggest bands in Boston...taped at the height of their career.

SPACEMEN 3 **Revolution**

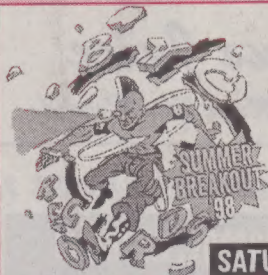
One of only three SP3 videos in existence...enjoy!

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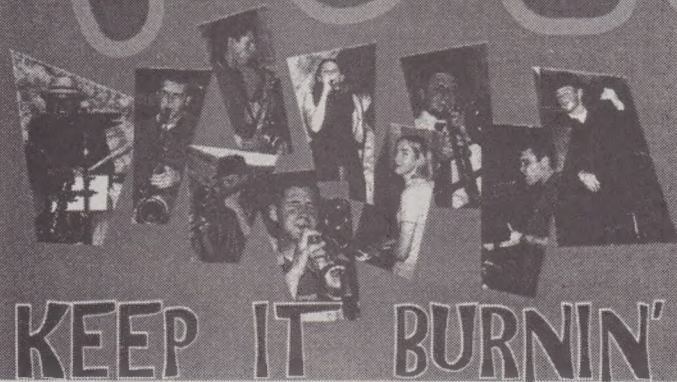
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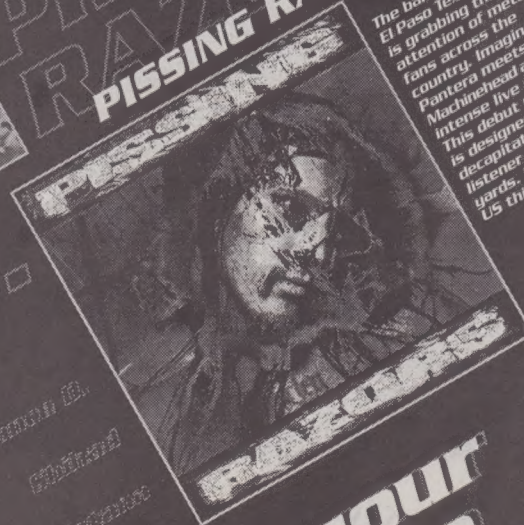
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Special thanks to the ladies at the Hootenanny
 show (who appeared on the cover).
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If you haven't noticed the new format of the magazine, I'm sorry, you're a world class idiot, a real winner, a couple jelly beans short, brain dead, a lunatic, an incompetent droid, a useless hairball (never heard of a useful hairball), a dumbass, a complete moron (I wonder what is an incomplete moron- hmmm...), a brain fart, a stupid mofo, a hoax, a fuckstick, a dork, a politician's intern, a circle in the sand (Ohh...Belinda Carlisle), a waste of space, dog doo doo, a shitface, a bad boy, a bad girl, a pigeon (ya' know cause there like kinda stupid and stuff), full of crap, pathetic, a consistent liar (It's those inconsistent liars that I can't stand), a world class idiot, a real winner, a couple jelly....

The editor does not necessarily share the opinions expressed in this publication. The editor can't speak for himself. In fact, the editor only communicates through mime. Therefore, Cornelious, his translator, dictates his expressions to words, then to paper, and finally, a typist inputs this transcription into a Macintosh 7100/80. The editor's stupid.

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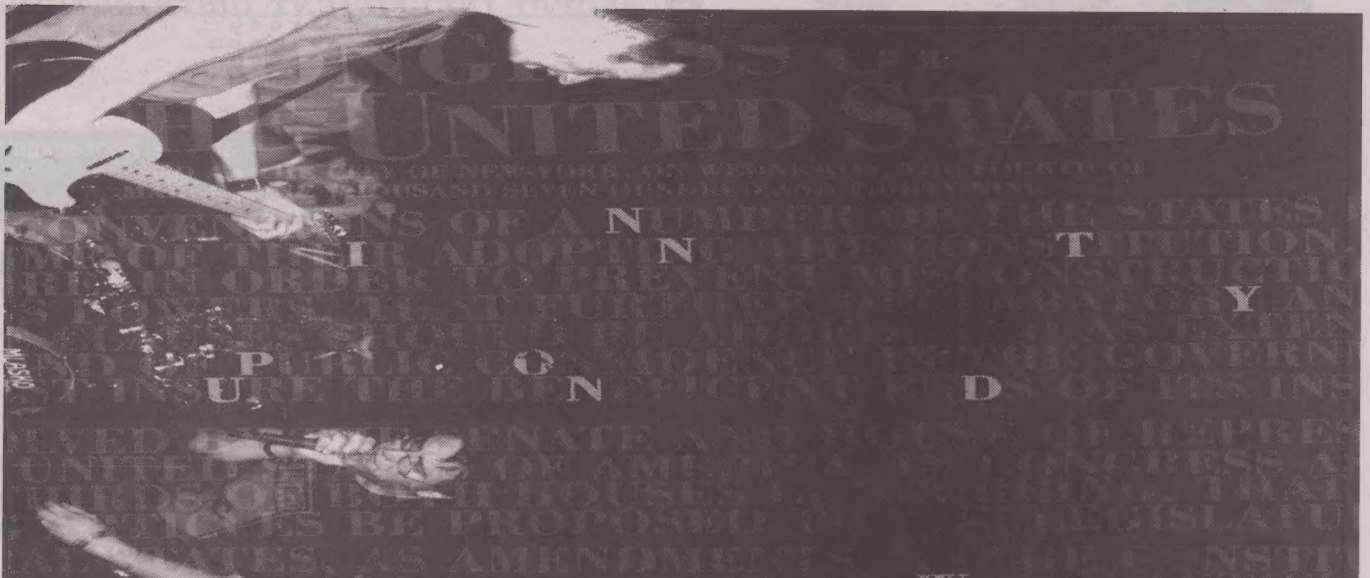
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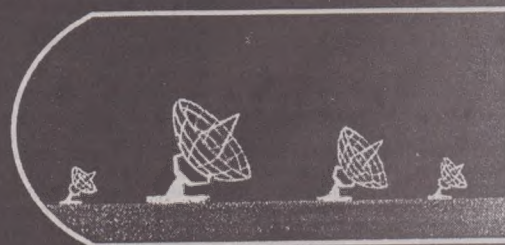
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KRAP MAILBOX

favorite quote from our mailbox: "Maybe I'll send you one of my turds in the mail."

Dear SKRATCH,
I am completely pissed off at how many so-called but mislead patriotic bastards are trying to destroy our scene with ignorant jaunter of how much this country kicks ass. If that is not the biggest crock of shit in the world! This is clearly forced upon them by subjective thought and mind-control brought on to them by mass media and corporate consumerist garbage they try to pass off as food.

I would be happier to die for what I believe in some third world country than to live under the brainwashing bastion of the New World Order. But I don't try to escape from the problems of this country; I try to change them. But it's really hard to do so when we have jocks on one side aping the Archie Bunker type attitude while happily getting butt fucked by Big Brother, while suffering the superfluous elitist, separatist "Punker Than Thou" bullshit on the other side.

Here's an idea - let's have a straight-edge party at a pothead's house so we can invite all our drunk punk friends while having a carnal-core barbecue and have all our vegan friends cook for us. Afterwards, we'll put on a show where drain bramaged and Resist and Exist can play on the same stage, but we have to put up a barricade down the middle so all the "chaos punks" can be on one side liquifying their bones and all the "peace punks" can sit on the other side tapping their feet and nodding their heads rhythmically (that'll bring down the friction of having some three hundred pound asshole running into you and having to give him an elbow to the neck).

If we ever want to make this scene a threat like it was, then we can either unify under one common goal like maybe helping to overthrow this Banana Republic of ours, while having fun in the process, or we can be overrun with beer-ridden idiots who care more about dressing the part and starting a fight while the pigs close down our proud venues as they did in the early '80s. I've included a short essay on anarchism so that we can have more Winston Smiths and fewer O'Brians (circa "1984" by George Orwell). Thinking for yourself scares the Government.

Cheers to Beers!
Spam Gerber
Squeak lives!

And no, I don't like chicken.

Hey Spam,
You lost some points at the end. What do you mean you don't like chicken?
-Scott, SKRATCH

Anarchism
by Spam Gerber

For the past century, anarchism has been defined as the ultimate form of disorder in which without any form of authority, police action or government intervention, society will crumble into chaos and destruction due to the lack of control over the masses, eventually causing whole civilizations to fall into a siege of lawlessness.

As the British usually say to such preposterousness as this, "Bollocks!" Anarchism is in fact the complete opposite of what mainstream society has been brought up to think of this most radical political facet. Because of what it stands for (from the Greek prefix "an" meaning "the absence of" and "archos" meaning "a ruler" or "person in charge"), the government has used its power of propaganda in order to influence the generations into thinking that the one thing capable of freeing us from the grip of our totalitarian oppressors is in fact out to destroy every single one of us. As said by one of the principal anarchists, Errico Malatesta, "If it is believed that government is necessary and that without government there must be disorder and confusion, it is natural and logical to suppose that anarchy, which signifies absence of government, must also mean absence of order."

Freedom without government and authoritative command is anarchy in a nutshell. To have government in our lives is to give up the concept of freedom; for there is no such word if you have people who think they are above you, controlling what you eat, drink or wear (i.e., corporations and supermarkets), where you work or live (bosses and housing developers), or where you can even walk or drive through a community (police and security officers). Bakunin wrote "Man is really free to the extent that his freedom . . . find[s] confirmation and expansion in [its] liberty".

It is natural for man, who feels inferior in his mind, to gain a sense of superiority by suppressing others regarding their own civil and personal rights and by gaining control of their lives. This has been an on-going occurrence since the beginning of humankind. Religion is an example of controlling the masses. Mainstream religions like Christianity, Catholicism and Baptism have been followed by so many senators, mayors and other representatives of the state, that both the words "church and state" are almost alike in meaning.

Religion dominates how a singular individual thinks, for when he does, it should be in the mind of how he is judged by a being whom he never met (Jesus Christ, Allah, etc.). Instead of being autonomous and self-controlling directors of their own lives, they rely on a nonexistent being to lead them in a blind direction. Anarchists are highly against organized religion on the basis of surrendering their spirituality for a false hope. "Government is practically a theocracy, and organized religion is the anti-thesis of freedom," says Kylie Michele, a local anarcho-socialist.

Anarchy is the only political dogma where no one is judged by his or her appearance, race, sexuality, state of mind, religious stance or by personal background., unlike in the more elevated and bourgeois parties of republicans and democrats, where taking a hit of marijuana in college (the time-honored American cliché) could set your entire campaign for president into turmoil. Anarchism, like all other ideas and thoughts, is never perfect from day one. Only with the help of other people through cooperation and solidarity can we all reach a near utopian community.

As Malatesta wrote, "We are all egoists, we all seek our own satisfaction. But the anarchist finds his greatest satisfaction in struggling for the good of all, for the achievement of a society in which he [sic] can be a brother among brothers, and among healthy, intelligent, educated and happy people. But he who is adaptable, who is satisfied to live among slaves and draw profit from the labour of slaves, is not, and cannot be, an anarchist."

Dear SKRATCH Readers,
We'd like to apologize to all of you that have written, called, e-mailed us in regards to the Litmus Green/Das Klown show at the Public Storage that was accidentally advertised in the last issue. We have been trying for sometime now to play a show there, but have had no luck!

I think this is a conspiracy (ha ha). Hopefully, it will happen soon! Thanks for your support!

Stay Down with The Klown,
A.J.

A.J.,
We hope to see you soon. Any comments on the Oddlager interview in SKRATCH? Thanks for the cool sticker!

Peace,
Scott, SKRATCH

Yes SKRATCH,
Josh Rutledge's "I'm Still Bored with the U.S.A." in June's issue is indicative of how caught up in the smaller issues of the politically correct amongst us we have become. His piece covering tampon ads would have been a bold critique of male attitude fifteen years ago, yet now serves to achieve nothing more than mild annoyance amongst those of us who realize that men are now fighting for their very identities, opinions and voice. He enthuses over women's ability to deal with PMS once a month, yet he has no praise for guys who daily manage to control their hormonally-driven desires to kill and maim when faced with provocation.

Josh's apparent benevolence could really be tested by asking him to explain his PMS theory to a five year old boy beaten senseless for having the audacity to resemble his father, or the father made childless by the female with "estrogen-driven intelligence", unable to control her hormonal imbalance. The feminist lobby would buy it, but here on Equal Street? I don't fucking think so.

What does disturb me, however, is Josh's preoccupation for all things menstrual. He goes on to ponder the gender imbalance in punk today. Well, Josh, here's some help. Don't try to reinvent the wheel. Nobody is stopping girls forming bands, punk or hardcore. Nope. I'm sure the playing field is still level on that one. Girls have always had the choice of who they want to see up there, so there appears to be no vote-rigging either. No, it seems that in order to endure punishing tour schedules, loading in, loading out, gruelling drives, energy consuming performances, limited sleep, no real facilities, belligerent crowds, etc., etc. and consistently deliver, balls of steel play no small part.

This COULD be the reason for the imbalance. Here's a quick question. Name one all-female punk band that has accomplished all the above and achieved as much notoriety for their work as their equal male counterparts. You have the rest of your life to answer.

I see your dilemma, Josh, and am prepared to field a suggestion. Buy a dress, take a good course of hormone pills and form your very own all-girl group, then you, too, could bitch about how hard it is to perform every fourth week and how men don't appreciate what you go through et al.; the crowds really go for that, apparently.

At this point, I ask all of you reading this to visualize Josh, responsible for crowd control at the hardcore gig in say, five years time, all the big boys with tattoos at the back, fenced off and stood in a pen, with all the girls at the front seated and politely clapping as Josh moves amongst them distributing fresh sanitary towels in exchange for the old ones(?)

Best Wishes,
Another Insensitive Male

WE'RE LOOKING FOR SECRET LOVERS, ENEMIES OR GOD
FORBID. SOME INTELLIGENT COMMENTARY.
EMAIL: SCOTTSKRATCH@EARTHLINK.NET OR SEND ATTN:
skratchthis? 17300 17TH ST SUITE J #223 TUSTIN, CA 92780

Dear Another Insensitive Male,
Sometimes it is more difficult to be girls in punk or girls in rock. I've talked to all-female bands who have explained the struggles and barriers they come across and must overcome. Fortunately, it's getting better with time. All should be created equal whether gender, race, creed, or religion. You on the other hand, don't have your facts straight. I agree, there is nothing stopping female musicians from the musical arena. However, I'll again stress sometimes- it's a harder road to travel. Josh offers no praise for guys? And you want praise? Praise for what?

A respectful male,
Scott, SKRATCH

Scotty,
Calling me names does not lessen the fact that you guys made the mistake, not me. Just because you can't comprehend a simple order form is not my fault.

The only reason I even ordered your little magazine was for the free CDs, after all, your publication is mediocre, and I wouldn't send you \$19 for it alone. Maybe I'll send you one of my turds in the mail. You didn't want, ask for or order it, but it's free for criminy sakes! By the way, your little retort to my last letter was very uncreative, so don't bother publishing this letter, because I refuse to waste another stamp fighting with a poser. And, by the way, you didn't send me the Kleenex you promised. Figures.

The Little Baby Jim
Youngstown, OH

Dear Little Baby Jim,
Sorry we're printing your letter. We like letters from our fans. If you want cd's join Columbia House. Then, you can get that Alanis Morissette album you've always wanted.

It's a federal crime to send feces in the mail. It's also not very creative and smelly. What kind of envelope would you use anyways? Would ya' lick it shut, too? It kinda sounds cool. I mean, think about it. The actual transporting of your shit from Ohio to California. It's a beautiful thing. Sending your shit and us receiving your shit. It's communicating your expressions, Jim. Communicating our feelings make us feel better. Do you feel better? Please don't waste any more postage.

Postal Service Delivery Driver,
Scott, SKRATCH

Dear Josh Rutledge,
Dude, are you gay? You sound like some kind of fag. I know all the shit you said about the ladies is true, and that's cool, BUT YOU DON'T HAVE TO ACT LIKE A BITCH AND TALK SHIT ABOUT GUYS. Girls fuckin' rule. They're too tough for all the shit they endure in life. But once again, you're a bitch. I bet you have problems with guys like us because you are a scrawny little girl-looking guy that was always picked last in sports as a child and grew up with a hatred towards guys like me. Well, sissy, that's too bad. I bet you get your ass kicked in pits. It's not because we are trying to prove how tuff we are, it's because we don't like pussies like you.

It's cool if you are writing this to make chicks think you're some kind of sensitive guy. Hell knows, I do it. Anything for the pussy. You sound like a bitch. You're just saying stuff that everyone knows. So you're just wasting zine space that could be filled with more important things than period blood.

And on a last note, if you don't like the deal with chicks in punk, fags like you should chop off their dicks and become punk rock girls!

Sincerely,
Kevin C. (punk rock jock!)
B.G., CA (age 18)

P.S. I love my mommy. Skcratch rules, except Josh R. He sucks!

Kevin C.,
Josh does not happen to be gay. I tried to switch him, but it wouldn't work. I don't want to talk about that right now. However, I'm wondering if have you ever dreamed about pressing your firm lips against another man's. Caressing his back with tiny, little hand swishes. Grabbing his buttocks with sheer pleasure? Excited aren't you? Oh, yes.

Are you actually standing up for women or are you too much of a "pussy" to stand up for what you really believe? Anything for pussy, huh? Well, it takes a "pussy" to lie or manipulate to get pussy. Apparently, you have a lot of growing up to do.

Gay pridel
Scott, SKRATCH

p.s. I will get Josh to respond to your letter as well.

Skcratch,
I was reading my back issues of Skcratch and there was one letter that pissed me the fuck off. It was why I'm ashamed to admit I like ska. Well I'm a thirteen year old rude boy, and I don't give a rat's ass about Save Ferris, Real Big Fish or any other faggot ska bands. And I'm not no fuckin' pussy. If you come down here, I'll beat your fucking sorry ass down. My uncle is a rudy, and I know what the fuck is up. So you can suck my fat dick. Yeah, well, I like Hepcat and the Specials. Just because I wasn't around to see them doesn't mean I can't like them and follow their music, and I'm fucking anything but rich. If I go to a show, I've probably been saving for months to go. And I have only one suit, and I paid about \$25 for it. You are a god damn motherfucking dick head that has to put everyone down to make yourself feel better. So before you put me down, get your fucking facts straight, bitch.

Thanx for letting me bitch,
George
Moreno Valley, CA

P.S. I'm not skater scum. It's transportation.
P.P.S. Please send me a zine with my letter in it. Thanx.

George,
Did it just piss you the fuck off? Thirteen years old with a fat dick? Puberty hit early, eh? So, what's your point exactly?

peace,
Scott, SKRATCH

SKRATCH,
Your magazine is pretty good. You kids offer insightful and objective views on music and such. But there's just one thing I'd like to get off my chest. This thing called "punk" - I believe the dictionary defines "punk" as "a young or an inexperienced person, especially a young hoodlum". Punk is really about going against the mainstream and doing simply what you want and fighting for what you believe in. Punk is not about spikes, bondagepants and safety pins. Punk is an internal thing not achieved by wearing a certain style of clothing. Punk no longer exists when rich white kids from the suburbs drive their parent's beaters to shows and spend \$100 on the "punk look" because it makes them feel cool and rebellious. You can listen to anything from DK to John Denver and still be "punk", but in reality I guess there's no such thing as being punk anymore. Only when guys like Lars and Tim (from Rancid) ride public transportation and ride their bikes instead of adopting the rock star lifestyle does punk exist. Punk isn't always about doing drugs and violence, because if anyone remembers a little band called Minor Threat, they'll know that drugs aren't always the way of making great music. I know I'm rambling on, but my point here is that punk is about the counter culture and just being who you want to be. I don't consider myself "punk" and never will, but I fucking hate it when stupid, ignorant little fucks come up to me and bitch me out for liking bands like Nirvana because it's not "punk" and cool. Well if anyone ever listened to "Bleach", they'd know that Nirvana was at one point as fucking punk rawk as it gets. So next time when one of you stupid little pieces of shit comes up to me with your spiked hair and spiked jackets and docs (that your mommy probably bought for you at the mall) and gives me shit about my music - don't be surprised if I punch you out because at least I'm doing what I want to.

-Nancy P.

Dear Nancy,
You make some good points in your letter. Why did you have to throw in the meathead ending? Inflicting pain and violent behavior is the solution to solving the problems of who is a true punk? Do what you want to do. I'm all for that. But put your fists back in your pockets. These "stupid little pieces of shit" that are coming up to you- your poo-poo talks to you? If you don't like what they have to say, flush the toilet. I mean geez. Thanks for your letter.

Peace,
Scott, SKRATCH

Dear SKRATCH,
I am a new reader to your zine but think that the idea is a fine one. The one part that I forced myself to ponder over while reading was your mailbox section in which readers had written in to respond to articles and to other reader's letters. Is it just me, or does everyone who writes in bitch about someone else? I read three or four letters from readers just reaming another person on their stupidity and immaturity level on addressing a subject. I don't understand why it is that people have to use name calling and have to challenge someone else's intelligence in order to disagree with that person. When did conflicting ideas and not agreeing on a subject turn into a forum for such verbal, or in this case written, abuse? It almost saddens me that our society has stereotypically become what I've read in the mailbox pages of Skcratch. I'm not sure but I might be a tad hypocritical in asking readers to just grow up a bit and use language worthy of some sort of intelligence when responding to a letter or article that you might disagree with. I guess that the whole purpose of the mailbox section is for one to write in and discuss his or her problems with whatever literature they disagree with, but again, some sort of intellectual sanity would be nice. So everyone who reads this, please feel free to write in to Skcratch and discuss what parts of my letter you think to be total b.s. Hopefully, however you'll do it in a manner that discusses your problems with the letter calmly, and not like some dime a dozen hooligan threatening and calling names. I'm very emotional, I don't know if I can handle being called a "fuck-face".

-Jarrod Adams

Dear Jarrod,
I couldn't agree with you more. Almost every letter we receive references to another letter. And in each disagreement there is the predictable/immature "fuck you" or "fuck your mother" or "faggot" name calling. Most letter writers in SKRATCH are in need of a few debate classes. These letters are written with ignorance and prejudice utilizing passion in a negative direction. It's a harsh reality that there are young kids who are mis-informed and racist as their past generations. Maybe, it comes back to what their parents are teaching them. It is sad. Apparently, some think it's "punk" or cool to cuss someone out in a letter just because they personally disagree. It's not cool.

We openly invite readers to submit intellectual letters covering various topics including comments about the magazine content, the local music scene, religion, and politics. Even letters about bad first dates, menstruation, sex, drugs, and rock-n-roll, breakfast cereals, and movies would be a nice bit of change.

One thing is for certain, we print the truth. We print the reality. No sugar-coating. No bleeps. Just the straight up truth. That's all we can do. On my next visit to the mailbox of pain I can only cross my fingers and hope for something more meaningful to read.

Sincerely,
Scott, SKRATCH

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letters continued.....

Response to Save Ferris letter:

I wanted to write and respond to the open letter that Ty Robinson wrote about Monique Powell of Save Ferris. I heard about this situation from a party involved when it first happened and I felt very bad for Ty. She shouldn't have gone on a tirade on him just because he writes for Skratz Magazine. And it wasn't like he gave them a bad review, or talked shit about her and the band.

He was their biggest and most loyal fan, and still will be. If she continues to act like that to her fans and the media, Save Ferris will go down the tubes, because the fans make or brake bands. No fans, no band.

Now I know I'm probably going to get a lot of shit for this, but it seems like most of the ska bands I have dealt with have this "bigger than Jesus" attitude. Not all, but some. What happens when ska is at the rank that glam metal is at now? Will these bands bitch and complain and call people idiots when they're opening up for Quiet Riot at the Coconut Teaser or sharing a stage with Flock of Seagulls at the Coach House?

Poor Ty was the victim of "skattitude" and I think he should be reprimanded for not acting in the same behavior of Monique. In my opinion, he was the one with the more mature upper hand and I wish more people in the scene would take in common courtesy from him. The world would be a better place.

Denise Dork,
editor of Dork Magazine
Dorkmag98@aol.com

following are emails:

scott,

It seems that you have some residual respect for women from reading the contents of skratz, which makes me question the cover in July 1998. can we please see some boy's titties now?

thanks
xrs @ koo's

p.s. seriously, how can you believe that promotes girl/women music in orange county, if you give a shit at all? I semi-understand the intent, can't you be more creative?

xrs (Chris?),

What do you do @ koo's? Do you do covers for the Koo's magazine. Oh, I forget they don't have a magazine and you don't do covers. The July issue magazine cover was not to offend. And we don't feel it's sexist. Do you feel this way? If it was a photo of guys painting one another would it be disrespecting males? Our covers are sometimes fun and sometimes offensive to some. This is not necessarily our intent.

Dan and I expect a "creative" cover from you soon. Our art deadline is August 1st. We're looking forward to your cover. Did you like the June cover?

Take care and email us back,
scott, skratz

p.s. Sincerely, I do appreciate your feedback. However, Dan from SKRATCH says to fuck off and you're not allowed to pick up SKRATCH anymore.

actually scott:

i do do a magazine, it's called Letra Nueva and it is somewhat a part of koo's. i'm not in your genre, but i would love to do a cover, give me a theme (boys?). and i do find some of your covers amusing. i liked the one when you put all your overdue advertisers on the cover. that was great. but seriously, i've been around and lived all over this country and the world and as a woman i see inherent sexism in most everything here. i don't wear it as a crutch though, because in a lot of ways i think women are equally at fault here. sometimes it's really frustrating for me to try and find women in orange county that want to collaborate artistically. and i'm sure it's hard for guys to find really cool women here.

but it's your fault too. for example, ask yourself this. have you ever developed a really intimate friendship with a woman that you worked with or collaborated on projects with that you ended up having feelings for? then when you tell her of your feelings, you get shot down and it changes everything. even though she gave no indicators that she would want to be involved, but you were hurt or bitter anyway. has the reverse ever happened? basically my point is that since i've lived here for less than a year, this has happened to me on several occasions with men and it has ruined the ability for me to be open and creative with men. i've had conversations with other men that tell me stories like this. and i think it's a common error among most (not all) men here that the only purpose of an intimate female friendship is a lover relationship. but not a true intimate platonic friend like you can have with another male.

therefore i have to look to find the women to be creative with, and there are very few. there is more and more, and that is one of my purposes at koo's. things are different in other places where people don't take advantage of certain things because they have respect because people have demanded that respect. i'm not arguing that you follow some feminist line and not disrespect irrationale and antiquated thought, but were you really challenging anything with that cover or just letting the same bullshit feed your joke? (feminism hasn't really hit oc or la for that matter) at least you made a point with the advertisers cover. why don't you put skie bender on the cover? (you're probably laughing) it's funny because i watch men (and women) love it when boys get freaky and expressive like rosemary's billy goat or four-letter-words (OC) but when women do it and look weird, guys squirm. (you should see Tribe 8 someday if you haven't already). i think your cover reinforces women's self-conscious body image which then stands in the way of being able to completely throw the body out the window and just be and be creative with no apology.

it bums me out that dan is so defensive about the cover to react with a fuck you. i'm not trying to make war, i just wanted you to hear my perspective. it's not so much the cover, i love looking at beautiful women and i know it's not your purpose to liberate women from our chains (hell, i like to tie them up), but i'd just like to know that an influential rock magazine supports in everyway the growth of women's music. so i thought you might like to hear what one woman musician/artist had to say.

thanks for writing back
xrs

ps. tell dan i hardly read skratz because you guys can't spell. the newspaper print makes great compost though and we always have a shitload of extras laying around.

chris,

We like our covers. We think you and all of those who share the same opinion don't look at the overall picture. Sexist? Don't think so. Did you even notice the theme of the cover- 4th of July. There's like uhhh a flag and there's like red, white, and blue paint. If the July issue was sexist, then so is the Victoria Secrets catalogue. Ignoring our other covers is your main problem. What about the June issue with two males playing with whipped cream? Was that sexist? We do a lot of variety on our covers. Are you just knit-picking and easily offended?

I'm confused about your guy to girl and girl to girl examples. Maybe, you just have come across some bad luck in your relationships. But, this has nothing to do with your argument.

Do you suggest we only have "unattractive females" clothed in turtle necks and jeans on the covers for now on. Nah, i think we should do a cover featuring a naked obese female with three of her lesbian friends whipping her in a frenzy in front of fifty (or so) typical Orange County residents viewing the spectacle. No, wait that would offend you too. Forget it. Find something important to complain about. Start an organization, give to the homeless, feed the needy, give blood, and give me a tricken break. Keep reading!

Take care,
Scott, SKRATCH

p.s. We can't spell? At least we capitalize our l's! Also, do people who frequent Koo's actually read or just check out the bands? We'll deliver less then.

**DID YOU WRITE US A
LETTER YET
TO SHOW SKRATCH
READERS
HOW IGNORANT
YOU REALLY ARE?**

EMAIL LETTERS:
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@earthlink.net
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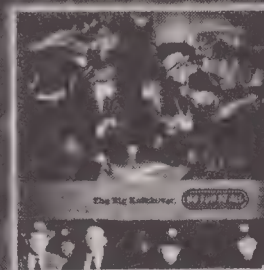
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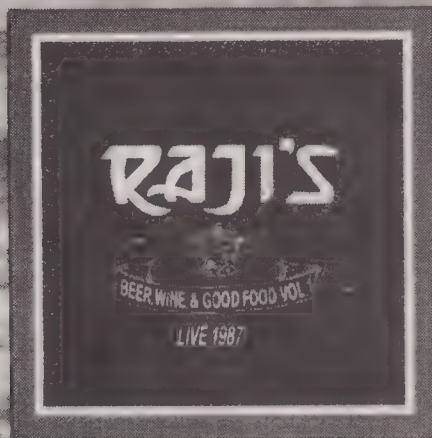
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I'M NOT CRAZY, YOU'RE THE ONE THAT'S CRAZY

THIS IS A NEW MONTHLY COLUMN WHERE I SEND LETTERS TO IMPOTENT, CORPORATE HACKS. WHY? BECAUSE IT'S FUN. AND WE'LL PRINT THEIR RESPONSES. AND YOU'LL READ LOYALLY: I'M NOT CRAZY, YOU'RE THE ONE THAT'S CRAZY.

The Sharper Image
650 Davis Street
San Francisco, CA 94111

Attention Customer Relations,

In all due respect, let's get serious. Are your one hundred shops worldwide a complete joke? Who in their right mind is going to buy the non-polluting electric Citybug Scooter #JDOZI for \$599 or the Voice Activated Auto Dialer for \$99? I can't believe you stay in business. Apparently, there are enough idiots to suck a buck out of. Here are a few names for your business that may be suitable for accurately capturing your true image: 1) The Nerdier Image; 2) I'm Sure, Like, I Need That; 3) Science Teacher's Wet Dream; 4) Humans to Robots; 5) Now, That's Pricey; 6) Things We Don't Need; 7) You Break It, You Pay; 8) Inventions Suck. Which ones do you like?

Good day,
Tabitha Rungeff

New World Dictionaries
850 Euclid Avenue
Cleveland, Ohio 44114

Dear editor in chief,

Pussy is not just a cat name or pet name and I couldn't find dick in The Webster's New World Compact School and Office Dictionary. These words are frequently used in the school or office. So, what's up. Are you banning certain words that we interact with everyday. That's kind of dickish, isn't it? What pussies are running the show over there anyway?

Irritated,
Daemon Vogastiano

Mainly Seconds Pottery, Plants & Things
1785 Newport Blvd.
Costa Mesa, CA 92627

Dear Customer Assistance,

I noticed these awkward plants growing from the crevices in my driveway. At first glance, thought that they were monstrous weeds. There's one that grew about ten feet tall. They're really horrific. Now, ten of these beanstalks are rapidly vegetating in my driveway. It looks like I'm living in a jungle. Local neighbors are calling me Jack and the beanstalk. What do I do?

P.S. My weed killer just makes them grow larger.

Please help,
Neil Gavin

Titleist and Foot Joy Worldwide
P.O. Box 965
Fairhaven, MA 02179-0965

I've been using your golf balls for about three days and feel your motto is a complete hoax. Your company claims to produce "the longest wound ball in golf". Wound where? Wound here? I can't even find my balls anywhere. I drove a couple of them 10-15 degrees off course and traveled short into never never land. What tests have you done with your balls? Factory tests? Tests with certified pros? What evidence do you have to support this claim?

Golf Fanatic,
Dave Modeski

Telecom, USA
P.O. Box 4623
Iowa City, IA 52244-4623

Attention: Customer Assistance,

Using your 10-321 dialing service has saved me a lot of money. It's been fairly easy for me to memorize, too. Now, you added another "10"? Now I have to dial 10-10-321, plus 1 and then the number. What?

Obviously, you don't understand your customer base. First, we're cheap. That's why we use your service. Second, we're not so bright. I believe I speak for the majority. We have too many numbers to recall. I got my social security number, my address, my license number, my car license number, the babysitter's number, my checking account, my savings account, my waist size, my husband's birth date, my kids' birthdays, what channel Oprah's on, and so on. How can I possibly recall all these numbers when I want to save some spare change on a collect call? And what about those who suffer from short-term memory?

Thanks for your time,
June Aekets

Index Recreation Corp.
Long Beach, CA 90804-1440

The "wet set" orange inflatable floaties work fabulously for my 3-year-old son, Blake. He swims with them in the pool for hours on end. He smiles and kicks in the pool like a little angel. This fun would not be possible without your floaties. I thank you.

My problem is that he looks like an enormous orange when he wears them. The other kids have cool floaties, and when they play in the pool with Blake, they poke fun at him. Big tears roll down his cheeks. "Mommy, mommy; I'm no orange" is what he says. I hold him in my arms and attempt to pacify him. When I call him "sweetie", sometimes he cries. This has been a very traumatic experience for Blake. Do you have any other colors, damnit?

Disgruntled Mommy,
Tina Lena

Advantage Boats
1000 N. Lake Havasu Avenue
Lake Havasu, AZ 86403

Dear Sir or madam,

The boats I saw in your ad look pretty. Real sweet, indeed. The 26' Party Cat LX probably hauls ass, huh? It looks quick, buddy. What kind of horsepower comes in that sucker? I like to party fast and hard. Sometimes, when I'm real fucked up, I can take a cold icy beer bottle and rip off the cap with my teeth. Don't have many of them left, though. But shit, how much is that boat? I would love to finance one. Sure would. Oh, can I take one for a spin and bring a few friends so we can try partying on it with a keg or two? You can even have a cold brew with us. Shit, send me some answers. I'm a sucker for speed and pretty young things in them g-bikinis. Please write back sir.

Party naked,
Steve Plottison

HAVE SOME COMPANIES YOU WANT ME TO WRITE TO?
WRITE ME WITH YOUR IDEAS, YOUR COMMENTS, OR SEND IN YOUR OWN
LETTER FOR US TO SEND AND OR PRINT.
THANKS- I'M NOT CRAZY

SEND TO ATTN: CRAZYBOY 17300 17TH ST. SUITE J #223 TUSTIN, CA 92780

Who's not a Cool Guy anymore???

FIFTEEN

CGR-012: FIFTEEN - 'Extra-Medium KickBall All Star Q17' - lp/cs/od
Finally back in print... What some consider to be their best release, this album was released by the band itself, about 3 years ago, and quickly disappeared. Now back in print, with bonus songs by ONE MAN RUNNING, BISYBACKSON, and POLK HIGH 33. Enjoy!

CGR-018: JEFF OTT/AMANDA - 'Epithysial Union' - od only
Yes, here it is. For years, Jeff (CRIMPSHRINE, FIFTEEN) has been talking about an acoustic album, and damn was it worth the wait! Making sure you get your money worth, Jeff teamed up with Amanda, a Santa Rosa local who gives Jeff a run for his money on this one... and the acoustic series begins...

Jeff Ott /
Amanda

CGR-015: EVERREADY - 'Festavus for the Restavus' - lp/cs/od
Finally a new everready, and once again, well worth the wait. Produced by Mass Giorgini (QUEERS, SCREECHING WEASEL, Etc), Brian and company finally get the recording they deserve. I loved 'El Vato Loco', but it's no comparison to the tunes that are ripped out on this one. If you weren't a fan before, you will be now... thanks for the great album, guys!

CGR-011: Co-ed - 'Sometimes, always, maybe never' - lp/cs/od
aah yeah... another new Cool Guy band... picture the prodigy child of THE GO-GOS, and ALL, but a whole lot more heartbroken and pissed. Kathy's vocals rock, and the music rolls... meet CO-ED.

CGR-008: EX-FORK - 'What's next, Tommorrow?' - lp/cs/od
Enter the era of sludgecore... hard, noisy, loud, and heavy, the Ex-Fork take you beyond sound on this amazing debut album. Meet Whittier, meet the Ex-Fork.

EX-FORK

still available

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HOW TO BE COOL

BY DUG

Tired of some skinhead dork tagging you in the forehead with a jackboot every time he dives offstage? Sick of piercing new orifices and threading ever larger barbells through your skin for that "urban primitive" look? Maybe you're just fed up with black mascara and the goth scene . . . it's time to get cool, baby.

That's right, the King of Swing may have tossed back his last martini, but the shaker's still around. Young hepcats are tossing their bodies in the air with wild abandon at every juke joint in town. Booze, broads and gambling are back with a vengeance, and it's highball time to get in step with the way cool crowd.

Don't worry, though, even if you've been immersed in high decibel hardcore so long that your IQ was affected, we've arranged these six easy steps to becoming hip once again.

Step One: Drinking. Now this is something everybody can get behind. Of course, if you're one of those straight-edge cats that won't smoke or drink, you might as well skip to the next section on clothes.

Swingers drink cool looking drinks. Martini's in real glass, beers in long neck bottles and shots of booze in retro shot glasses. Don't be caught dead with some foo-foo umbrella in a drink or holding a can of beer. Unless of course if you're in some retro-Polynesian Tiki bar, in which case order the gaudiest, most foo-foo thing you can find, preferably served in a clamshell or coconut.

Swingers look cool drinking drinks. Always swirl your drink around in the glass and let the ice cubes hit the sides. Glance into the drink once in awhile in disdain as if you could have mixed a better one at your own swank and swingin' pad.

Step Two: Smoking. Pretty much every politically incorrect thing is cool with the swing crowd, including the smoking of especially big, fat cigars. Don't ever buy tiparillos or anything smaller than a sausage, unless it's cigarettes (but those things will kill ya).

If you want to be a totally cool poser, just buy a pack of deadly Lucky Strikes or some other no-filter, no-

nonsense cancer stick and leave them hangin' out of a breast pocket or layin' on the bar in front of you. Luckily you can use the excuse that there's no smoking in bars if someone presses you.

Truthfully, nothing smells better than a big, expensive cigar before it's lit. With the huge resurgence of cigar sales, it shouldn't be much trouble finding a nice stogie. The price, however, can be upwards of \$20 for a good smoke. Do like the Pres, claim that you just sniff cigars; you don't smoke them.

Select some beauts and keep them rolled up in a baggie or in a humidor until you're steppin' out.

If you do tie one on, there's little better than lighting up a giant roll of tobacco to bring you to your senses. Even if you're not hung over the next morning, your mouth will taste

like you are.

Always light a big stogie at the height of the evening, and you'll look real important. Take a few drags, blow some smoke rings and you'll look cool. Hold the cigar just right between your thumb and index finger, and you'll amaze everybody and probably let the cigar go out before doing any real damage to yourself. The key is to look really cool without having to end up dragging an oxygen bottle around behind you. That is way uncool.

Step Three: Swingin' Duds.

The clothes can pretty much make or break any trend. If the outfits weren't so damn boring, grunge would still be big. Style is a strong suit with swing cats. They dress up better than any trendsetter. Who's gonna score the beautiful baby, Sinatra or Cobain?

Start with an excellent hat. Get a dark fedora, a cool porkpie or an impressive "pimp-style" hat that goes well with a zoot suit. A hat can be like shelter towards the end of an evening. If you're drunk or bored, you can retreat into the safety of the hat or toss it in the air and play games with it. I've yet to meet someone that doesn't like to put on a hat after about eight drinks.

The real key to swingdom is a nice suit. Ideally, you might find a vintage zoot suit in good condition at a rummage sale. But realistically, you might find a nice dark pinstripe or a styling sharkskin number. Any suit will do, as long as it's not polyester. Be sure the pants have cuffs. And unless you're going to be on TV doing a commercial, you don't need to wear The Gap khakis.

White shirts are always cool and look great with suspenders. If you can't afford the suit or are just slummin', a bowling shirt will give you that fifties look. Hit

some garage sales in an old school town like Garden Grove or Anaheim. The old bowlers are dropping like flies (from the smokes, probably) and leaving behind a legacy of cool shirts.

Be sure to get a nice pair of suspenders to wear under the suit and a cool retro tie to go with it. If you want to look hep (and who doesn't), you'll also have to opt for one or two nice, long wallet chains.

All that leaves then is the shoes, which should be sharp and functional. Remember that there's a lot of dancing and strutting around associated with this movement, so go for leather-soled shoes if you can find them. Two-tone wingtips are the best, although a huge selection of sharp looking creepers has been on the market lately.

There are some great styles for the beautiful babies as well. They start with some truly bizarre forties-type hair styles with rolled tubes of hair away from the face, snoods, bright ribbons and vintage hats. T-strap shoes and fitted dresses are all the rage with females of the swing species. Most of the top dancers wear garter belts and panties to match their dresses. With all the aerials and dips, it's good to have a pair of thick underwear, but hey, to each her own. Unless they're flying through the air, they're showing a lot less flesh in these outfits. But honestly, the dames look sexy as hell in a Rita-Hayworth-forbidden-fantasy-way.

Ideally, all women should wear the type of bras that Veronica and Betty wore in the old Archie comic books. You know, the pointy metal ones. Forget cooking. Pointed bras, that's the way to a young swingcat's heart. Unfortunately, unless you've got some parents who've got those metal-tipped bras, in their drawers, you're probably out of luck. But you can't blame us guys for hoping.

If you can find them, seamed stockings look great with all swing outfits. If you can't, get creative and just draw a line with an ink pen down the back of your leg under your hose.

Handbags are a must and come in a wide variety of post-WWII styles and shapes. Tiny, triangular plastic purses were the hot ticket back then, and most of them are still around for fifty cents at the rummage stores.

Step Four: Cruising. If you want to arrive in style, arrive in a black '51 Cadillac convertible. If that's out of your price range, just look for some ancient, huge gas-guzzler. Anything post '65 that require smog checks would never be cool. Serious swingers search out the best in American automotive excellence. There's a lot of excellent vehicles out there, rusting away in garages and spider webbed to the ground because their owners are too cheap or lame to keep them rolling.

Since the Swing movement is a natural outgrowth of the rockabilly scene, there's a lot of knowledgeable greasers fixing up perfect Swingmobiles. Besides, the cool retro vehicles were made without plastic or computers. They don't break down at the drop of a fedora, but will continue to run

on six or seven cylinders, chugging along and simply sucking up more gas. Like I said, you have to ignore a lot of politically correct stuff to swing.

When looking for an impressive ride, look for the biggest, widest thing you can find. Check for fins (a big plus) and lots of chrome. Make sure the back seat is big enough to sleep in and the trunk large enough to hold one of those new Beetles.

Step Five: Jump, baby jump! Bodies fly through the air, babes are spun or dipped or draped across the shoulders of the hepcat.

Unfortunately, it's not as easy as it looks. A few lessons in the box step at Arthur Murray are enough to convince you that you don't know what the hell you're doing. But who cares?

Practice a few lifts and throws at home, and everyone will think you're one of the Flyin' Lindy Hoppers. Just fake it, and you'll have a blast.

Most clubs that have swing bands also have a few rudimentary lessons before each gig. Take the lesson and then fake it. As long as you don't hurt yourself or anybody else out there, nobody cares. And if they do, just tell them their outfit is totally uncool because it's not real retro because it has rayon threads, and their shoes have plastic soles, and their TV doesn't have tubes, and they're just a poser and blah, blah, blah . . .

Step Six: The Music. You mean there's music to go with this stuff, too? Geez, where do I start? Swing never died, it just laid low for awhile.

All the cool bands from the '40s and '50s, Artie Shaw, Benny Goodman, Glenn Miller, Tommy Dorsey, etc., are still cool. But recently, several bands have adopted this style of music and added to it with energy and enthusiasm. Some of the hippest bands out there are Big Bad Voodoo Daddy, the Cherry Poppin' Daddies, Royal Crown Revue, Indigo Swing, Big Sandy and His Fly-Rite Boys and countless other new bands on the swing scene.

Check out their websites or check out www.ncls.com, one of the best swing sites online.

They list all the upcoming gigs and any other pertinent information for the neophyte swinger. In short, ska kicks ass, but swing is the big daddy of ska. Check out the scene, go to a few shows and before you know it, you'll be wearin' a fedora and driving a convertible.

Sensed a turn in your body. A terrible twitch taunting me with resistance. And straight to the insecurity box it came like a two minute penalty. No one will get that last line. Although, I go on. For it was only two minutes of dis-pleasure, discomfort, and dissection. Displaying a torso with pins to get a grade comes to mind. Probably just cold chills of refrigeration that should've spoiled.

Oh listen now please.

Sucking up would be too brilliant. Too easy for the average. Underestimating the underdog will only put you farther under. Ew, that was a cool one, huh? Shut up and trickle down- living in a pipe-dream-luck-on-the-red-chip Tony. Throw all your plastic to the side. So, what is it you must have? Must is really out of my game plan, man. I don't hang in a big clan, man. These rhymes are stupid, so I shall nullify such insignificant lines with white-out. Is that a underlying racist liquid to bring us down? Can I get a witness? Don't forget to rewind. In case of emergency, breathe. Little bastards think there grown up two years later after 16.

Oh listen now please.

Why this bug dancing on my glowing screen with shades of reflex? The reflex. Flex, Flex, Flex. Sit down turd-clench. It was the way your side twisted and the skin folded into little waves. Nearly washed me with regret. They did. If I recall, it was three waves generously settling. Heart beats climbed pushing into my cranky old thermostat. Courage and insecurity swashed around in the same spotty glass with knotted up nervous chimes of church, daybreak, and mouths full of perpetuating half crescent smiles.

Oh listen please.

What's in that recipe? What made everything so perfect and willing. Green everglades against a yellow glow was mopped into existence while charm takes over. Fabrication over a nation is the government's job. Robots for hire. Apply within. While loving the chance to change the ending of movies and changing your views on movies. I think we should make movies. Film stars we shall be. Not Filmstar. Directing scenes that will never happen. Banannas that don't peel. Yellows that aren't yellow. I saw red. Oh god, more music. No one will get that line either. Your withering dark-dyed leaves of dysentary (I'll look that word up later). You're not listening anyway. But fuck, not buttfuck. Eh, your translation is better assquench. Screen off. Eyes shut.

Don't listen anymore.

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Moral Dilemma

by Wayne Walker

Lately, I seem to be having a lot of sex with animals. At least I think I have been. I guess it just comes down to your definition of "sex".

Does a lap dance constitute "sex"? Is a little bit of fondling and groping "sex"? These questions all popped up when my girlfriend came home and caught me . . . well, . . . us, in the act the other night.

Of course she accused me of being perverted, twisted, insane, in short all the usual crap you get in a good fight. But I was adamant. I still don't see a whole lot wrong with what we were doing. In my book, bestiality always necessitate an aging Tijuana prostitute and a donkey, or maybe a Great Dane. What we were doing was small potatoes.

It all started several months ago when I rescued Punk, a big Tom cat that hangs around our house, from a couple of coyotes who were carrying him off between their fangs. By the time I got to him and chased off the coyotes, Punk was trashed. I brought him home, where he proceeded to shit on the floor and bleed all over the place. My girlfriend and I cleaned him off as best as we could and then put salve on his wounds.

In a few days he was able to move around again, but something was different. Instead of his old brawling, independent self, he turned into this clingy, whiny thing, who would beg to be taken inside every night. Once inside, he would jump into my lap and then start kneading his paws frantically on my crotch. The first couple of time he tried it, I threw him down and kind of freaked out. But as time wore on, his behavior didn't change. Punk would sit on the floor and whine until I let him up on my lap, where he would begin his little routine with me. Eventually I gave up and let him have his hairy way with me.

It was kind of weird gettin' wood with a male cat on my lap. I wondered if I was gay. The weird part was that it really felt good. I imagine in his tiny mind he felt he was paying me back for saving his life. Maybe that's what its like when you save someone and they dedicate their life to paying you back. Too bad it wasn't some Baywatch bimbo at the beach, just a ratty old cat. We did make the best of it, though, me sitting there through long hockey games, Punk kneading my genitals until they turned blue.

That's when the trouble started.

The old domino theory kicked in. It wasn't booze to pot to smack, but a more subtle, insidious progression, outrage to resignation to enjoyment. I found myself hurrying home from work to let my little buddy in. I'd grab a couple of beers and settle down in my easy chair. I stopped calling my girlfriend every night. It was getting real comfortable.

Then, just when I'd rationalized the whole steamy mess, my girlfriend has to walk in and accuse me of having sex with animals. Boy, was I pissed!

Can't a man come home after a hard day's work and have a few beers with a little pussy on his lap? What's this world coming to?



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Interview with Jimbo and Scott from
REVEREND HORTON HEAT
By Maura

Backstage at the Warped Tour, I had the honor of speaking with bass player Jimbo Wallace and drummer Scott Churilla from Reverend Horton Heat. They gave me the low-down on a few very interesting subjects and shared a couple of unbelievable stories. They had played earlier that day, but were energetic and still willing to chat.

Skratch: First off I'd like to say that I've seen you several times and I'm a huge fan. You do the most incredible live shows! I was wondering if you have any plans of doing a live CD?

Jimbo: There was a bootleg live CD that somebody put out.

Scott: But they didn't put half the songs on it!

Jimbo: And half the vocals are missing.

Scott: It's really bad!

Jimbo: Yeah, don't buy the bootleg! We'll eventually put out a live one. We're about to do a live video at the Hootenany tomorrow, actually.

Skratch: Speaking of the Hootenany, this is your second time there...

Scott & Jimbo: Oh yeah, we like it a lot!

Scott: The line-up is pretty incredible this year.

Jimbo: We can't wait to see X, Social D., Buck Owens.

Skratch: I think Buck is only playing on Sunday, I'm going to miss him, I'm so bummed!

Jimbo: Yeah, he's pretty incredible.

Skratch: Do you like the Cramps?

Scott: Are they really going to be there?

Skratch: Yes, they are.

Scott: Wow, cool!

Jimbo: One of the first tours we ever did was with the Cramps.

Scott: They don't really tour that much anymore. I once had a dog named Lux Interior!

Skratch: Do you guys have any superstitions or rituals that you perform before you go on stage?

Jimbo: Well, we try to change underwear.

Scott: I try to take a pee about a half an hour before we go on. I call it the B.S.P., the before show pee. But it never fails, right before we go on, it hits. My bladder has stage fright, not me, just my bladder!

Jimbo: It's a little known fact, the crowd doesn't realize it, but we have to pee the whole time we're on stage!

Skratch: That's what I hear happens about getting nervous on stage.

Scott: Some poor guy got so nervous yesterday he crapped his pants.

Jimbo: Yeah, some band, we can't name the band, but he actually shit on stage.

Skratch: (laughing) What kind of drugs was he doing?

Jimbo: I don't know, man, but...

Scott: But, he was like proud of himself afterwards. He was carrying around his turd.

Jimbo: Yeah, then he had to clean it all up.

Skratch: Unbelievable! So, on that note... what do you think of the Orange County crowd?

Jimbo: This is pretty cool, so far. Pretty much just braces and pigtales.

Scott: We're getting a lot younger crowd these days, which is pretty cool. We played a lot of bars in the past, so, it's great to have like a young crowd now.

Skratch: I know the Rev. was born in Texas. Were you both born there, too?

Jimbo: I was born in Houston, I live in Dallas, now.

Scott: I was born in Indiana, and I've lived in a couple of different places. The last place was Chicago. I joined this band about 4 years ago, and I live in Dallas now.

Skratch: So, you can handle the kind of weather we're experiencing today.

Scott: It's a lot nicer here than it is in Texas.

Jimbo: In Texas, it's HAAWWWT!

Skratch: Growing up, was there music in your homes?

Jimbo: Yeah a lot! My dad had a lot of Buddy Holly, Elvis, stuff like that.

Scott: I can blame my uncles.

Jimbo: Of course, after I got tired of the Buddy Holly & Elvis, I got into Black Sabbath.

Scott: The uncles 8 track player was always playing in the Charger.

Skratch: Any other musicians in the family?

Jimbo: Not really.

Scott: Maybe somewhere down the line. Somebody I don't know or something.

Jimbo: I think they can play like the comb with tissue paper or something.

Skratch: Maybe the washboard... What's the first album you ever bought?

Scott: Led Zeppelin 4.

Jimbo: I bought one at a garage sale when I was a kid. I think it was Creedence Clearwater Revival "Green River". I was so happy, I wore that thing out.

Scott: I got mine when I was in Kindergarten, my mother bought it for me.

Skratch: Kindergarten?

Scott: Yeah, 'cause I liked "Stairway To Heaven", and they didn't make that as a single. This is pretty funny.... I'd play in the sandbox and put my record player speaker in the window. When that song was over I'd go inside and play it again.

Jimbo: Uh huh..

Scott: I never knew what was on Led Zeppelin 4 until I turned like about 15 and listened to the rest of the record.

Jimbo: (laughs)

Scott: When I was a little kid, I thought "Stairway To Heaven" was a cool song. I'd just play it over and over again, playing with my trucks or whatever.

Jimbo: But that's all different than what we're into today. What we're really into today is the like the early Hanson stuff.

Scott: Not the new stuff, stuff that's really hard to find.

Jimbo: When they're like 3 years old I think.

Skratch: The old, acappella, really raw stuff...

Scott: When they were just a baby band! Not quite as big as they are now!

Skratch: What other current bands are you listening too?

Jimbo: None.

Scott: I listen to Thin Lizzy and AC/DC.

Jimbo: We like Reo Speedealer, they're from Texas. There was a really good band from Kansas City, called Tenderloin, they just broke up.

Skratch: Tenderloin, yeah they're cool.

Scott: Actually, the old drummer once played in a band I played in.

Jimbo: Nashville Pussy, I just got turned



photo by Scott W

REY. HORTON HEAT FAT

on to them, Nine Pound Hammer, too.
Scott: The Cows.

Skratch: I want to know about the song "Couch Surfing". It brought back so many memories for me, of so many of my old friends! Is there a specific story behind that?

Jimbo: There's a little truth in every song we do. I think the Reverend had an experience with people, or maybe it was him, crashing out on everyone's couch.

Scott: I think everyone's couch surfed at one time.

Jimbo: Yeah, that's a kind of musician kind of thing.

Skratch: Yeah, but there's some people that can just take it to an extra length.

Jimbo: Oh yeah, they drink all your beer and mess up your house.

Skratch: The other thing on the album that I am curious about is that sound at the very end of the CD. At first I thought it was a sheep, it sounded like the end of the Tool album. Then it sounded like snoring. Who is it? Is it snoring?

Jimbo: Its top secret. We can't tell you.

Scott: Its top secret

Jimbo: If we told you, we'd have to kill you.

Skratch: Will you at least say yes if it is snoring?

Jimbo: Its snoring, but its top secret.

Skratch: O.K. Does anybody have any sort of strange habits that you can share with me? Like something you experience while on tour.

Jimbo: Well, you know when we're on the road for a long time, and we haven't been able to, you know....

Scott: Let's just say sometimes you have to take matters into your own hands!

Skratch: Have you ever been caught by anyone?

Scott: Yes, I did! And I had to start over again. It was about 3 in the morning, and this great guy, one of my best friends, opens the door up. He looked at me and

"....one of my best friends, opens the door up. He looked at me and I looked at him, and nothing was said. I was like in mid stroke."

I looked at him, and nothing was said. I was like in mid stroke.
Jimbo: (really laughing)

Skratch: Nothing needed to be said!

Scott: I was not embarrassed one bit.

Jimbo: What can you say?

Scott: I just looked at him and I went (gives an angry glare).... like, I have to start over now! Its hard and I'm tired. ... Gettin a grip on myself.

Skratch: Literally.

Scott: But don't worry, if you haven't been busted yet, you will be, don't worry. Unless you just don't care. Unless you like to be busted. I don't even like calling it busted. I'd really like to be busted by some of the girls that work at these hotel places.

Jimbo: What is this maid fantasy? You know how the maids walk into your room, they don't knock, they just walk in.

Scott: Its called a maid trap.

Jimbo: A maid fantasy.

Scott: Like when you're about to take a shower, and you come out and say "You know (pretending to stretch and expose himself) I

really could use some more soap".

Skratch: "I could use a fresh towel."

Scott: And they just say, "Oh, did you need your sheets changed?" Or they just walk in looking really scared.

Jimbo: That never happens.

Scott: But what can you say, you're leaving town the next day anyway, so if you make an ass out of yourself, you make an ass out of yourself!

Skratch: It really doesn't matter!

.... I heard the story about how the Reverend got his name from a bar owning born again Christian in a sort of prophetic manner. He didn't really have a choice, it was just given to him. What do you think the 3 of you would call yourselves, if you had to pick a name?

Scott: I've had a lot of different bands names going through my head lately, but I don't know.

Jimbo: Deceiver, or something heavy sounding. With the really jagged letters, you know, so that you can't read the name.

Scott: We did this tour with a band called Sevendust last summer. We would go around and say "We are Sevendust" (in a hissing, scary tone). But they are an awesome band and that's a cool name.

Jimbo: Isn't Sevendust like a poison for ants?

Scott: I think so.....

You know AC/DC is the lawnmower, all other bands are just grass. Thin Lizzy too.

Skratch: Black Sabbath, too...

Both: Yeah, Black Sabbath, too.

Jimbo: Speaking of which, we're going to be hooking up with the Ozzfest in Minneapolis. Its going to be the Warped Tour Ozzfest combined. We're really hoping to meet Ozzy.

Skratch: Is vodka tonic really any of you guys' favorite drink?

Jimbo: I like vodka tonics, but Jaggermeister has to be one of my favorites.

Scott: I like vodka tonics, but I like beer a

lot more. If I mix the 2 of them I start getting sick. Then someone comes up to you and is like "Hey, let's do a shot of tequila".

Jimbo: Just mix it all together!

Skratch: Ugh, I know that feeling! I recently mixed Jagger, tequilla, and rum.

Jimbo: Oh yeah, you feel that the next day. You just have to start apologizing.

Scott: Just pick up the phone and start calling everyone, saying you're sorry. They're like "Oh no, you were funny, remember when you climbed on top of the roof..."

Jimbo: "Remember when you grabbed my girlfriend's butt?"

Scott: "Remember when she slapped you?"

Skratch: Who is your favorite author?

Jimbo: I've been reading a lot of like scientific physics books lately, an author from Australia. Weird facts and stuff about the end of the world.

Scott: I don't really read to many books.

Skratch: Do you have a favorite film or

director?

Scott: I don't spend a lot of time on books, TV, or movies. We watched Jaws the other night. I like the 70's movies. 70's movies are so bad that you don't want to admit to your friends that you watch them. Music is like that too, like Neil Diamond or Andy Gibb. Andy Gibb is a big deal. You know, I bought 2 Slayer CD's, an Andy Gibb, and an Elastica CD at a pawn shop for 10 bucks! That's how movies are. Like watching Jaws 2, it was so bad, but I still enjoyed watching it.

Skratch: What is your favorite city to play live in?

Both: Definitely Chicago.

Jimbo: San Francisco and New York are cool, too.

Both: All the major cities.

Jimbo: Some of the small towns too, like Columbia.

Scott: Any city is a good city if they come to see us.

Skratch: What kind of day job would you have if you weren't in a band?

Jimbo: I have no earthly idea.

Scott: I used to paint cars. I just bought a car the other day that needs a lot of work. It's something different that's inspiring for a bit. I'd probably work on cars if I had a day job.

Skratch: How did it all come together for the 3 of you guys? How did you meet?

Jimbo: Well, the Rev. was playing in Houston, and my friends told me I just had to go see him. Talked to him after the show and pretty soon, he wanted me to join the band. Scott hooked up with us through our guitar tech.

Scott: The last band I was in was a band called Sister Machine Gun. We toured with a band called Course of Empire from Dallas. One night I heard that Rev's drummer was leaving. The guitar tech took me over to Jimbo's house and Jimbo made me a sandwich and we talked. Then I met the Rev., did a session with them for a the song on the Ace Ventura "When Nature Calls" movie soundtrack. Rev.

was like "I'll pay you for it". I was like "no", I was so poor, I was just like "give me some Rev. Horton t-shirts" 'cause I had no clothes. After a while Jimbo kept saying "yeah, you're in the band". Then we all went out drinking one night and that was it.

Jimbo: He's the best drummer we've ever played with.

Scott: They're the best people I've ever been with. Great people, great players.

Skratch: Are either of you married?

Both: No! No way!

Skratch: What are your opinions on that particular subject?

Scott: A piece of paper.

Jimbo: Its good for some people. I'm divorced, so of course I'm sort of jaded on that subject.

Skratch: Last question. Do you think this band will go to heaven or hell?

Jimbo: Purgatory.

Scott: Don't know yet.

Jimbo: We'll be in limbo the rest of our careers.

A big thank you to Jimbo and Scott for not only giving a cool interview, but for making me feel comfortable. I was a little nervous at first, because someone had warned me that Jimbo can be kind of scary and come across harshly. I thought he was just the opposite. They were both friendly and made me laugh harder than I have in quite a while. A true delight.



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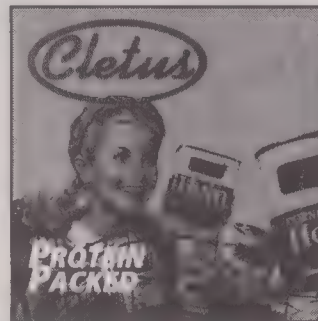


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Rancid is a band known for both their punk music and their work ethic. Constantly touring and recording the last six years (not to mention the years spent in previous bands) they have established themselves as a motivated bunch. By keeping in control of their own music and staying away from the major labels they have also demonstrated their appetite for independence. With a new album out and more new fans and media attention than ever, Rancid could easily let it all go to their heads. During the Van's Warped Tour in Irvine recently, I had the opportunity to speak with bassist Matt Freeman, who shed light upon just how down to earth they really are.

We started out by talking a little bit about our favorite baseball team. Matt had missed the end the previous nights Giants game, and I had filled him in the outcome.

Matt: I can't believe they left Darwin in so fucking long! I mean those guys, him & Hersheiser should be out after 4 innings!

Skratch: I know, their so old that their arms just give out!

Matt: What was up with that middle relief pitcher?

Skratch: Did you play baseball when you were a kid?

Matt: Yeah I did, but I wasn't very good, I was more of a fan. It's really weird... I got into music and my brother got into baseball. We loved both of them, but I was better at music and he was better at baseball.

Skratch: Have you been down to where the new (Giants) stadium is being built?

Matt: Yeah, but I'm a little upset about that new stadium.

Skratch: Why? You LIKE Candlestick Park?

Matt: Yeah, I DO like Candlestick! You know why? 'Cause you can go down there on a weekday and you can get really good seats,

'cause no one fucking goes!

Skratch: But if its cold, man, you gotta really bundle up!

Matt: But that's the beauty of San Francisco in the Winter (Summer!). Another thing about the new stadium is that I'm afraid that with all the seat licenses regular people aren't going to be able to go, and I won't buy a seat license. I thought about it, but I'm on tour during baseball season anyway, so when am I gonna use it? They're fucking expensive too! Also, that whole Raiders deal... they had the seat licenses, and now it turns out you can get tickets any day of the week. I was going to buy my dad a seat license, he's a really big Raiders fan.

Skratch: Are you a Raiders fan?

Matt: Yeah, I was a fan until they moved. I'm sure like everyone else in the Bay Area I was a big fan until they moved to L.A. That was about the time the 49ers were doing really good. But Joe Montana was the shit! O.K. enough about sports!

Skratch: This last album was recorded in many different cities, which was your favorite?

Matt: I don't know if there's a favorite, they each had different vibes to them. There's really not a favorite, it was all different. Those are all our favorite cities, well, some of them, so that was part of it. But for me personally to pick one out... I don't know.

Skratch: Did you check out any of the live scenes in New Orleans or Jamaica?

Matt: I didn't go there, the vocals were actually done there. I was mostly in New York, L.A., and the Bay Area. But yeah, we check out the local scenes when we can.

Skratch: Did you guys actually work with Lee "Scratch" Perry or was that just a reference?

Matt: He's definitely is a big influence, I can't remember if Lars worked with him or not.

Skratch: What's the song "Backslide" about?

Matt: I don't really like explaining songs. I have a pretty strict policy about letting people figure it out for themselves. Its just a weird personal thing... maybe those guys would tell you, but... Anytime anyone ever explained a song, it was like I had this vision in my head. Like I'd listen to an X song, and I'd be picturing riding with them in some cool black Edsel driving around L.A. or Phoenix. Then later I'd read an interview with X and they would say "Oh yeah, when we wrote that we were in a hotel room in Cleveland". It just ruined it for me, ya know?

Skratch: I guess I should just keep the image "St. Mary" that I have in my head, then!

Matt: Probably, but you can ask Lars!

Skratch: What's your opinion on the state of the scene?

Matt: I think people worry to much about the state of the scene. There's always going to be bands, and people putting on shows, fanzines and that kind of stuff, no matter how crazy it gets. You know, like a few years ago when Green Day and Offspring were selling all those records. There's still going to be that underground, I don't think that really changes.

Skratch: Is it hard for you guys in a bigger band touring, a lot, to keep tabs on one little scene?

Matt: Even if you're a little band and you're touring a lot its hard, your just in and out. Usually you just drive in that day

RANCID
"I think people worry to much about the state of the scene."

and you're gone either that night or the next day, so you're not hanging out. If you're on some big tour and you're able to stay for 4 or 5 days, yeah it's easier.

Skratch: Are the major label wolves still knocking on your door?

Matt: I don't think so (laughs). We made it pretty clear that we were gonna stay on Epitaph, and that was 2 records ago. This last record, we didn't even talk to any of them. We're happy on Epitaph.

We've got one record deals, in and out. Major labels you know, they'll sign you up for 6 or 7 records, and then if one record doesn't do good, you

Skratch: Wasn't he a cop?

Matt: Yeah, for like 20 years. He saw some pretty crazy shit out there, and as long as I was doing was drinking a little bit and dyeing my hair it was o.k. As long as I wasn't hurting anyone or going out robbing liquor stores.

Skratch: How do you feel about legalizing pot?

Matt: I'm all for it.

Skratch: Other drugs?

Matt: I pretty much believe you should be able to do whatever you want. It would probably take all the criminal element out of it, if people could just do what they want. They legalized alcohol! What if everyone was stoned! No one would rob anything, they'd just be getting fat. Nabisco would probably make a ton of money!

Skratch: Who is the worst actor on the planet?

Matt: Keanu Reeves. But there was one movie that I thought he was good in, what was it? Point Break, that was it! It was so stupid! Gary Bussey, he was so ridiculous.

Skratch: What's your favorite film?

Matt: That's a really hard one because I watch a lot of movies. But, I like all those old Robert Mitchum movies, those are all really good. He always gets killed at the end somehow, when they're all just about to all go down to Mexico. I also like "Apocalypse Now", but I wouldn't say it was my favorite. I like "Goodfellas", too.

Skratch: Did you guys ever imagine back in the Operation Ivy days, that you guys would become such an influence 10 years later?

Matt: No, never, never, never!

Skratch: It's pretty cool, the kind of band you were in 10 years ago and the music you were playing. What's it like to see practically half the bands doing that now, something you were doing ten years ago?

Matt: I guess it's o.k. If there influenced by it, fine, but God knows I've been influenced! I really never thought I'd be in that position. You know people ask us all the time who our influences were, and it's like X, the Clash, the Ramones or whoever. But now it's like 10 years later and everyone's like "we're influenced by Operation Ivy". It's sort of weird, but at the same time kind of cool... I never thought it was going to be that way. I asked Exene one time (if she knew how influential she was), and she had no clue, she was like "Really? Oh, o.k., cool".

Skratch: Of all the people you've met, who was one who you had sort of built up in your head and ended up being the biggest disappointment?

Matt: You know, there really hasn't been. The people I really look up to like Ian McKay, Exene, John Doe, Billy Zoom, the Specials guys who are playing today, or whoever, everyone has been pretty fucking nice. Usually if you're around that long, you're a pretty nice person and you're sort of over it. I've heard that the biggest stars are the nicest, and everyone I've ever met has been pretty cool!

Skratch: Well, I think that's about it!

Matt: Thanks a lot you guys.

Skratch: No, No! Thank you!

Rancid played a raging, energized set, to an enormous crowd later that day. Listening to their music and watching their fame, it's nice to know that good guys can and do finish first!

might not get any money for your next record. What happens if Janet Jackson comes out with a record, then all that money goes to her, and you're sort of left out in the cold. It's really not our trip.

Skratch: That's respectable. What was the first album you ever bought?

Matt: First album or first punk album?

Skratch: Both.

Matt: The first punk album was X's "Los Angeles". The first album I bought was a Sesame Street record in like '71, with the Christmas money my grandma gave me or something. I liked Sesame Street.

Skratch: Me too, and Electric Company, but Mr. Rogers was the best.

Matt: I like Mr. Rogers, too. Do you wanna hear a really terrible story that I'm only going to tell your tell your 'zine? I was 4 years old. You know how in the beginning, Mr. Rogers comes in and he's like "Hi, neighbor" and he sings his little song (he proceeds to sing the song), he takes off his suit jacket, puts his sweater on and changes his shoes. I use to do that! I had my little suit jacket on and my mom would set me in front of the TV, and I'd like change with him!

Skratch: What do your parents think about what you're doing now?

Matt: My dad is still around, and he likes it. He's sort of into it, actually, he was always into it. When I was growing up my dad was working all the time, he liked it as long as I was you know.... well, you know I always worked hard at this shit! So no matter what band it was, as long as I had a job and was taking care of myself, he was into it..... As long as I didn't get arrested or anything.

Rancid
Interview #2
w/Matt Freeman
by Zann Zepar

I recently saw Rancid
perform at the Warped
Tour show here in
Colorado... and
I'm sure that
I don't
have

RANCID

"Oh yeah, cause we do what the fuck we want to do!"

t o
tell any-
one that it
was a great
show!! Their set con-
sisted mainly of songs
from their older albums. (The
crowd went nuts during "Ruby
Soho" and "Timebomb", of course!) As
a matter of fact, the only new songs they
did from Life Won't Wait were "Hoover Street"
and "Bloodclot". I didn't have an official interview set up,
but I was lucky enough to catch bassist Matt Freeman
and get a few minutes of his time, and this is what he had
to say:

Zann Zepar: It seems that lately Rancid is only doing "festi-
val-type" tours, rather than the typical "opening-band and
headliner" tours. Why is that?

Matt Freeman ~ Oh well, I can see why you'd think that. With
And Out Come the Wolves we toured for a year, then there was
that "Lollapalooza" thing....then we took some time off to do the
new record. This <Warped tour> just happens to be the first tour
that we're doing because it came up. It wasn't like, "yeah, we're
only going to do festival tours!" Instead, it's like, ok, Warped tour is
first, then we'll go do our headlining thing. Besides it would be real-
ly hard to headline anything right now with the Warped tour happen-
ing...there are too many fucking bands involved with it! What do you
want to do, come the day before or two days after the Warped tour?
No one would show up! There are too many great
bands with this tour, you

sort of just have to join them! <laugh>

ZZ: What is your definition of Punk?

MF: I don't know I think it's more of an attitude than any-
thing. It's about being your own individual...that's the
bottom line really. I think everyone has their own
definition of it, but mine just happens to be "do
what the fuck you want to do".

ZZ: Ok, then keeping with your defini-
tion, do you still consider Rancid a
punk band?

MF: Oh yeah, cause we do
"what the fuck we want to do!"

ZZ: What made you
decide to put so
many other musi-
cians on Life Won't

Wait?

MF: A lot of those people are
our friends, and we just wanted to
mix it up a bit. We thought it would be
cool. All those guys are in there doing
their best, whether it's Buju, or Dicky Barrett
singing background on something like "Cash,
Culture and Violence", or whatever...I mean, who's got
a voice like Dicky, right? <grin> Or like the guys from The
Specials in the background...or the guys from Hepcat they're
all doing their best at the thing they do, you know? You don't
want to get Dicky in there trying to sing a melody, but you
don't want to get Lynval or Neville <of The Specials> in there
trying to sing like Dicky! <laugh> We just mixed it all up, and
it was fun. They're all our friends.

ZZ: Well, it sounds great!

MF: Thank you, I'm glad you like it.

ZZ: Now that you've fulfilled your contractual obligations
to Epitaph, will you be releasing your next record through
Hellcat?

MF: I don't know, we really haven't thought about it yet.
We're going to go to an independent no matter what we
do though...One record deals that's the bottom line.

ZZ: How and why did Hellcat Records come into being?

MF: That was Tim's deal. He wanted to work with
bands, but he didn't want to be like some "CEO-entre-
preneur-guy", so he split it in half with Brett Guerewitz.
Guerewitz takes care of the business side of it, and
Tim goes out and gets the bands and does the cre-
ative process because that's what he's really good at.
How good is that, you know?! <grin> I mean, look at
the bands he's got on that label...they are the best
bands!

ZZ: With all of the domesticity going on in the band
now- marriage, buying

houses, getting older, etc etc. will we be hearing any differences in the lyrical content of your next album?

ZZ: But we're not going to be hearing songs about white picket fences or things like that, right?

MF: <laugh> No one has a white picket fence!

ZZ: Some of your older fans -like since the days of Operation Ivy are surprised at how different Life Won't Wait sounds in comparison to some of your earlier stuff...how would you respond to them?

MF: Well, if they like Let's Go, then listen to Let's Go, you know? I mean, it's a great record. If they don't like this record, and they can't find anything they like about it, then I'm sorry. I love this record, it's my favorite...but so was And Out Come the Wolves and Operation Ivy...you know what I mean? We do what we have to do, and we like what we do...and I think it shows. It's not like we have some fucking plan -we do this by the seat of our pants! It's whatever is inside us at the time. If you don't like Life Won't Wait, then put it away for a couple of months, then get it out and give it another chance later on...and if it still doesn't knock you off your feet, then that's alright. We don't expect every person to like everything we do. That would be ludicrous.

ZZ: Your lyrics have expanded towards expressing a strong distaste for our government. If you had the power, what would be the first thing you would change?

MF: I think probably the main thing would be to spread the wealth a little more. There are too many rich people, and there's obviously too many fucking poor people. It's a real tragedy that kids go to bed hungry in this country. I'd definitely even things up a little bit.

M F :
<laughs>
You went to college, didn't you?! Wow! I don't know, we're really not thinking about the next record yet.

ZZ: How much have you changed inside, compared to the days of like, "Let's go"? The differences in the lyrics and music from your new album, Life Won't Wait are phenomenal.

MF: I think it's a natural progression. Obviously, if you put self-titled up against this new record, it'd be insane. It's like a freak-show, you know what I mean? <laugh> If you listen to them in sequence, you'll see an actual progression. We're always trying to...I don't want to say "challenge ourselves", but we're always trying to do something different. You can't make the same record again. I mean, if we wanted to make another And Out Come the Wolves, we are quite capable of it, but there's no reason to do that, it's already been done! And going back to what I said earlier about doing what the fuck you want to do like expanding and putting so many guest musicians on there...we're always doing what we want to do. As far as the next record goes, I don't know what's going to happen. I don't know if our changes are going to have any influence on it...I guess we'll just have to wait and see!

ZZ: What do you think about the racist skinheads who come to your shows specifically to start shit with your fans?

MF: That's bullshit. We stop the show, that can't happen. We won't put up with that kind of shit...we will stop playing.

ZZ: I heard a rumor that Lars was/is a Den Mother for the Boy Scouts...is this true?

MF: Where the hell did that come from?! He's NOT! I've heard that rumor as far as GERMANY! I swear to god! Where did you hear that?

ZZ: I heard it on the Internet...

MF: Well, you've got to stop reading that Internet shit...it's bullshit <laugh>

ZZ: <laugh> Ok, because if it was true, my next question was going to be, how many mothers have taken their sons out of that particular troop after seeing Lars?

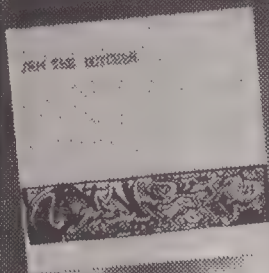
MF: <laugh> I see your point, but it's definitely NOT true!

And that was it for my interview with Matt. He was really fun to talk to, and is a genuinely nice person as all of Rancid are. Ironically enough, later in the day I mentioned the "Boy Scout" rumor to Lars himself, and he laughed about it...but he did admit to me that he loves kids so much that before joining Rancid, he gave serious consideration to becoming a professional clown so he could perform at children's birthday parties! Crusty The Clown has nothing on this guy!!

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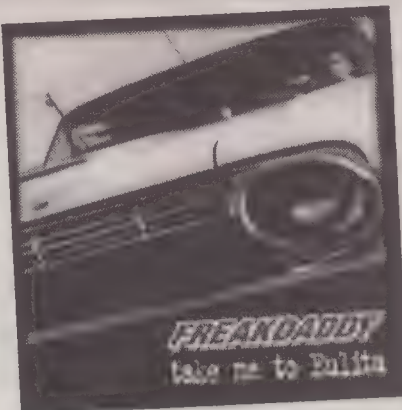
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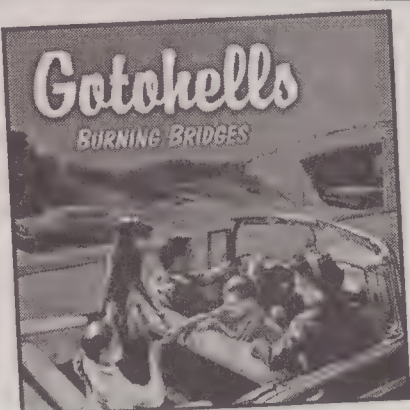
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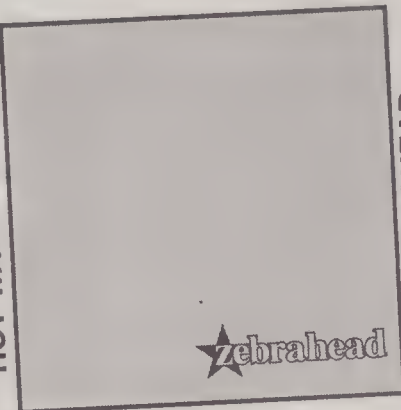
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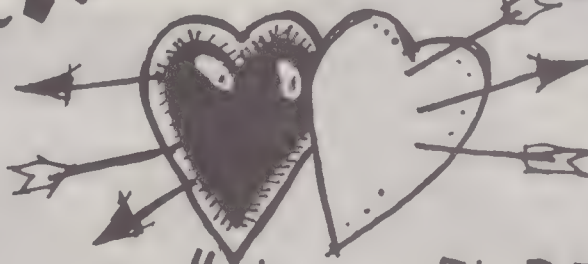
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I interviewed Donita Sparks of L7 Thursday, July 23, 1998 at Poinsettia Park. My girlfriend, Suzy (drummer from U.X.A) plays on her softball team, F.Y.B (which stands for FUCK YOU BUDDY!) Anyway, the game ran

What's going on with L7 right now? (Are you in the studio/getting ready for road?)-
What?

Donita: Sparks-we are, right now, writing songs and rehearsing songs and making some demos and we have to look for a new record deal. But hopefully, we'll be recording a new record in the fall.

Give a brief history of the band (How and when was it started, founding members, Etc.)

Donita: I think we started in '86, so we've been around for twelve years.

I guess Suzy and I started the band. Uh, I don't know, we have five albums on EPITAPH, SUBPOP and SLASH/REPRISE.

What is the current line-up?

Donita: The current line-up is Susy Gardner-Guitar/Vocals, Dee Plakas-Drums, Gail Greenwood-Bass and Me(Donita Sparks)-Guitar/Vocals.



Who writes the majority of the material? Is it a group effort or is there any particular formula to your song writing?

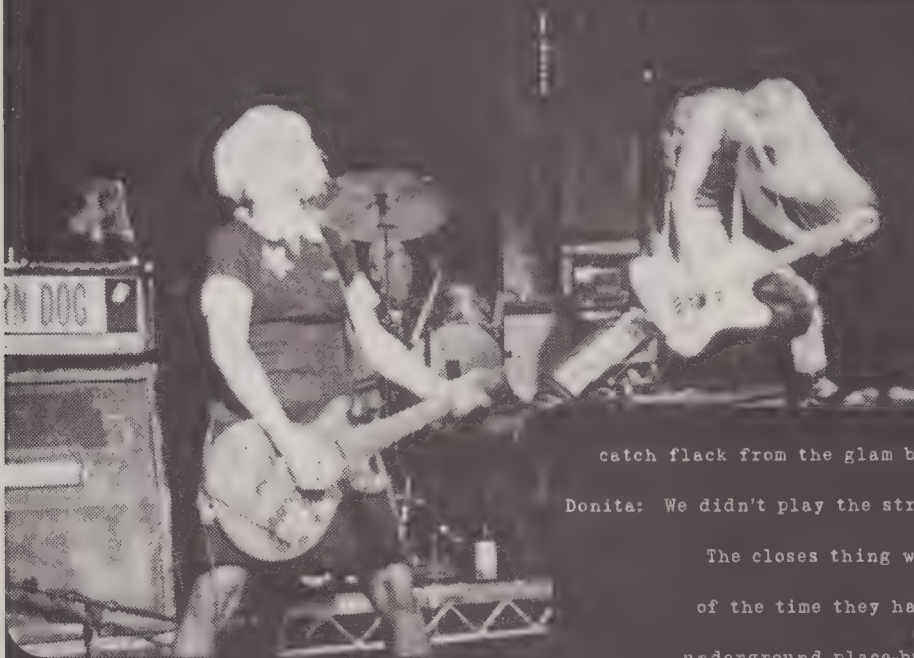
Donita: Suzy and I collaborate. We're the main songwriters of the band. I think Gail's gonna bring in some riffs. Uh-Suzy writes on her own and I write on my own and we collaborate and we'll see what Gail brings in.

This is more of a 'GUITAR-WORLD' or 'GUITAR-PLAYER' magazine-type of Haveling. But what's your set-up? (Guitar/amp) and does it differ from the studio to playing live?

Donita: Well, like my set-up is a Fender Bassman head. I have a HI-WATT CABINET and I have a FLYING-V (Guitar) I have a Gibson and Epiphone flying-V's and I have effects pedals. In the studio, we play different guitars for different sounds. Sometimes, the live set-up doesn't record well, so it depends on each song. Sometimes, we have reverb or tremolo and we'll go for a different vintage amp and different vintage guitars in the studio.

Do you (or the other members of the band) have any other projects outside of L7?
If so, does it hinder or affect the band or cause any friction?

Donita: Musical projects at this time-No. I don't think it would "hinder" anything if we had other musical projects (on the side) because we all love L7 and that's like our main thing. So if we were to do that, it would be something very different and more personal.



VINYL OR COMPACT disc? (Which do you prefer and why)

Donita: I love the way vinyl looks and feels when you have it in your hands and it's bigger and better, however, I'm one of those kind of people that get obsessed with a song and so I have to hear it over and over and over again. So it's easier. I usually just put my headphones on the compact disc and hit that song over and over again, instead of getting my "lard ass" off the couch to put the needle back!

What was it like in the beginning? (the club scene, the strip-hair days.) Did you

catch flack from the glam bands who are no longer amongst the living?

Donita: We didn't play the strip-scene at all. We were never into the strip scene.

The closes thing we ever go to the strip was the Coconut Teaser.

Most of the time they had like underground band playing there and it was more of and underground place-but no we didn't catch flack too much. I think people would

just stand there and stare at us, but they did that for other bands too. Actually it wasn't until we were on Subpop or maybe later on EPITAPH that people started going nuts and that was great-but we had as much flack as support, so it kinda balanced out. All bands get flack in the beginning anyway whether they're male or female!

I think a lot of the all girl bands today are influenced by L7 in some way, shape or form. For example; from my area (Orange county) we have 4-GAZM-who obviously got their name from one of your songs. Have you heard of them?

Donita: No. (pauses) Our song was called "WARGAZM" though- that's cool.

Who were your major influences or role models while growing up?

Donita: Well, let's see-before Punk-Rock, it was probably the stones. Suzy was into AC/DC. My sisters would bring home glitter-rock and I was into a lot of that and Suzy dug Sabbath and shit-and the Ramones, definitely the Stooges, the Cramps-Shit like that.

Who or what motivated you to pick up a guitar and become the musician/performer that you are today?

Donita: I always dreamed of being in a band or on stage in some capacity because I'm such a "HAM"! So it was either gonna be acting, a dancer, or be in a band and I wasn't a very good dancer and I wasn't a very good actor and the of course, in my early teens years I just got more obsessed with music so I picked up the guitar after I heard the ramones and I realized that you didn't have to be this virtuosos player to rock. They're just so straight ahead and simplistic and blow everybody away!

Any parting words?

Donita: And Andrea: We won the softball Game!!!

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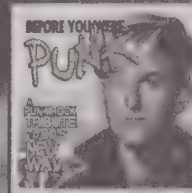
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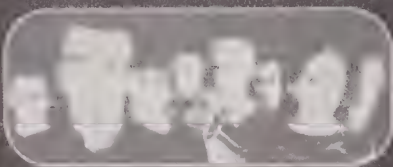


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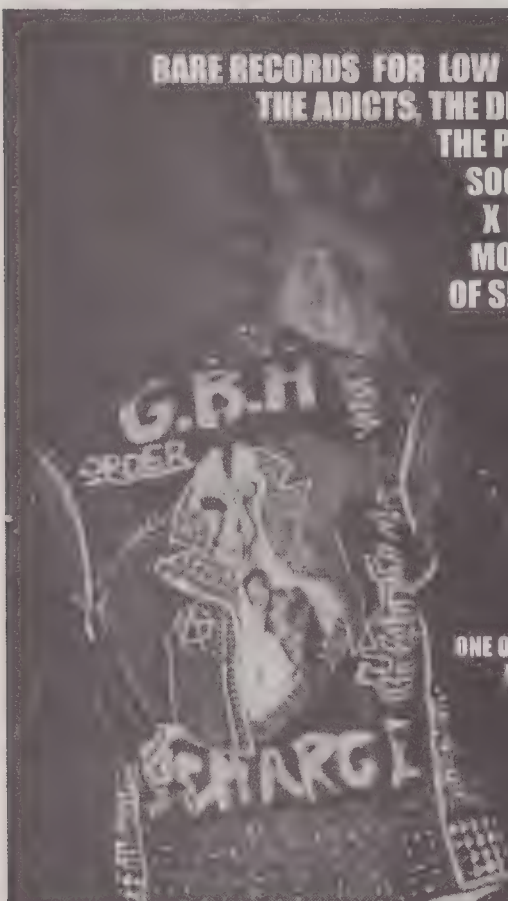
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ROYAL CROWN REVUE
AN INTERVIEW WITH EDDIE NICHOLS & JAMES ACHOR
BY JAYMES MAYHEM

With the recent spark of interest in swing music, many bands have emerged on the scene with their own take on the swing sound but none with as much style and power as Royal Crown Revue. Since their formation in 1989, RCR have played the music they believe in, love and have always wanted to play. From sweaty punk clubs to the likes of clubs like The King King, The Derby and The Dresden, Royal Crown Revue have been killing audiences with their tight sound drawing sell-out crowds wherever they go. Forged from a background of ska, rockabilly, punk, jazz and swing, RCR tells stories with their music and lyrics from an era gone by and for a generation of today.

Royal Crown Revue consists of Eddie Nichols (vocals), James Achor (guitar), Mando Dorame (tenor sax), Bill Ungerman (baritone sax), Veikko Lepisto (bass) and Daniel Glass (drums, percussion). I had the pleasure of speaking with Eddie and James backstage before a recent gig at The Palace in Hollywood.

Mayhem: How are you guys doing?

Eddie: Hey what's up kids!

James: Doing good man, doing real good!

Mayhem: You did the Warped tour, you're doing your own tour right now...

Eddie: Uh-huh, and we did a tour before that! We've been out a pretty long time. Tours are great and all, but I like to play joints personally. I wish the King King was still open.

Mayhem: So tell me how did you guys come together to form Royal Crown Revue?

James: Well I knew Bill Ungerman because I was actually going back and forth between RCR and playing guitar as a pick up guy with Jump With Joey. We were recording Kings of Gangster Bop and we already had "Hey Pachuco" worked out, but on that album we wanted to do one tune where we brought in more horns and really tried to realize what hoped to become in the long run. I got in touch with Bill and he took the tune and wrote this great arrangement. At the same time we also brought in Scott Steen, the trumpet player. We met him, we only had two saxophones originally and so at that point we had three horns. Two horns sounds cool, but it's not as big and with three horns you get more of a section sound and Bill did a great job of arranging it. Then I had been doing some jazz gigs with Daniel Glass playing drums in another project that me, Mondo and Scott do called The Jazz Jury and we just dug it, it felt real good.

From the get go of him playing with RCR it just took it up to the next level. I mean he is an outstanding drummer! How many guys do you know that can hold an audience playing a drum solo in a huge room and have the audience for three or four minutes?

James (cont.): Eddie had been doing gigs with Veikko on bass in a band called The Royal Trio, with a friend of ours named J.P. who is now playing piano in Brian Setzer's band. So at the point that those guys came to the band, we just clicked.

Mayhem: So let me ask you, how much do you think your sound has changed from Kings of Gangster Bop to Mugsy's Move to Caught in the Act...Live?

Eddie: It hasn't changed much really, except it's gotten more refined. Especially from Mugsy's to Caught in the Act, our live stuff is always better. I mean, we really don't know how to record yet. It's still going to be a new thing to record for an album. The first record was all inspiration man, we were trying to re-invent something. So I guess we have changed somewhat, we have basis to go on now when we want to have a certain sound.

Mayhem: That brings me to another question, the sound, the swing sound. The whole swing scene is becoming quote unquote, trendy. What do you think of some of these other bands that are out there right now like Big Bad Voodoo Daddy with the whole "Swingers" thing, The Cherry Poppin' Daddies and some of these other bands?

James: Well the Cherry Poppin' Daddies have been around for a long time. We did a show with them six or seven years ago in L.A. and they were smokin' then and they're smokin' now. What I like about the Cherry Poppin' Daddies is they're taking this thing and they're twisting it their own way like we are. They didn't start out to be this thing that was revival, retro and trying to play to swing nostalgia. They weren't playing to a scene, because there was no scene when we all started touring. I mean like for us we would be on the road and end up on a bill between two heavy metal acts and we would just have to make it work because there were no clubs for this, there was no crowd for this, we just had to go out and win them over, that's the difference. A lot of these bands that have come up lately though, they're good and it's good that this music is resurfacing.

Eddie: Yeah, it's great, but I'll tell you. The only reason I don't like the scene in the overall picture is that when you become a scene, a scene always dies. All right? But what I really think though is, to make examples, The Derby, The Blue Café are still open and this thing hasn't even really hit a popular culture head, it's a click thing still and it's still picking up. I think the last seven or eight years people have been re-introduced to American music and I really think it's going to be around because of the amount of information in the world. I mean there's still a stable rockabilly scene everywhere, there's still a stable ska scene that's growing. I don't think that scenes are going to come in and out much, but I think the only place we're going to lose out is that it will elevate for a while and then go back underground. I really think the world is getting closer musically though, it really is! People aren't as like, you know apt to go, "Oh I'm not going to that show because I don't fit in" People will go any fucking place they please! Our whole tour, last two tours, even before the Warped Tour, it's been all kids! You know kids with that pseudo hippie, slacker look they choose to take, you know that skater thing, and it's all cool! It's appealing to everybody! I think the boundaries are really breaking right now for all kinds of music.

Mayhem: I noticed that myself. The Warped Tour is the first chance I had to catch you guys live and the makeup of the crowd was definitely diverse. How do you feel that tour had an effect on everything?

Eddie: Warped Tour was a big impact for our band, because like we were talking about the scene thing man. The reason we did it is we wanted to prove it again, that our appeal is vast. I mean like James said, when we started playing together we were playing punk clubs, you know! We played heavy metal shows! We brought it back to the masses to see if we could still do it and we did! We beat some butt! The response was great! We had Mike Ness coming out and introducing us everyday! It was cool and for that reason I'm just saying, we won them over regardless. Regardless if fifty percent of the kids walked away before we started, they came back! We won them over! They all told me, Sick of it All, Fletcher from Pennywise actually told me we won them over everyday! James! That's what I liked so much about the Warped Tour, it was this big bunch of different kinds of music. A lot of it was ska fueled and a lot of it was punk fueled.

James (cont.): Kevin Lyman, the guy who puts the Warped Tour together, took a chance on putting a band like us alongside all those other bands which helped educate people to what we do. That has really changed our crowd. To me it's a bigger compliment if at the end of the day at the merchandise booth, a kid with liberty spikes walks up and buys our record and says, "this shit is really cool!" Then some guy in a zoot suit comes up and he already likes it, he subscribed to it along time ago, I didn't beat him into anything, he's just going, "I do this already and I like you guys." But to get someone who's never heard anything like it before and be able to meet them halfway with what we do, I think that's the biggest compliment in the world.

Eddie: That's what's important to me! My whole concern with this scene thing is that scenes alienate people and give people ideas that a certain style of music is a certain way and that's shit! Music is for everybody! I mean I wake up in the morning and I can feel like listening to doo-wop or Kiss, or wanna listen to G.B.H. or Desmond Dekker. Music should be just personal choice and not pigeon holed....exactly!

Mayhem: Speaking of Kiss, what was that whole experience like, to open for Kiss when they were on tour?

Eddie: It was scary as shit! We only did two nights man, but we whopped! It was scary though, I call it fishing with Jaws. I mean they even played us on the heavy metal station! Believe it or not! Nobody believes us though, but believe it cause I was there and it's true. We played for their hardest audience too, it was their only general admission show and all the fanatics where there man! Four o'clock in the afternoon, boom, right there against the stage! We took the stage and the audience went, "FUCK YOU!!" Now, I've never been booed in my life and I prepared myself for the worst. I thought well if they boo, that's the worst thing that's gonna happen. The lights go down, everybody goes nuts! The announcer says, "Ladies and gentleman, from

Los Angeles the Royal Crown Revue!" Instant, "BOO! FUCK YOU!" People were throwing shit! Talk about scary! We ended up winning them over though! Both nights! But we had to play so hard to kill them, I mean we HAD to kill them to kill them! It was hairy, but then we got to meet Kiss....Wow! What a treat!

Mayhem: Tell me a bit about your stint at the Desert Inn in Vegas.

James: What can you say? It's cool man! It's The Desert Inn, one of the last real casinos in Vegas left from the Rat Pack days and all those guys played the same room we did. So yeah it was kind of huge in that

sense.

Eddie: We also needed to work on a new album, we needed to be in one place personally, we needed to be grounded. The bag trip was getting old, we needed some time off.

Mayhem: What about the next studio album? Any plans yet?

James: We want to get the new album out later this year. We have some ideas, but needless to say I haven't had time to tie my shoes much less write a song.

Eddie: Yeah, we got a bunch of stuff cookin' man! I would say they're gonna be more people oriented, without losing our style. We're just finally learning after all these years to incorporate all of our ideas and make it something unique, without being, you

know, selling into something entirely. What we're just gonna try to do is incorporate our music with something that would maybe catch the average joe. Wouldn't it be nice to see melody and lyrics be the big hit of a song once again after forty, fifty years? It would be a nice change instead of having all these things attached to it, "You have to be this and look like this to be this!" You know?

Mayhem: Yeah, there does seem to be that stigma attached to a lot of things these days. Well I can't wait to hear what you guys come up with. Let me just say thanks for your time, have a great tour and I wish continued success for Royal Crown Revue, I know myself as well as the rest of the fans are definitely behind you guys.

James: Well that's good to hear, I think we're still in the middle of this thing so we don't know. People are going, "Wow! Things are going great for you guys!" We're like, OK! Ha ha! I mean we can see it, we definitely see the fruits of our labor, but it's great to hear! Thanks to you and to all the people who are supporting us in anyway they can. It's huge you know, thanks for your support!

Eddie: Yeah, thanks a lot! Take it easy!

You can catch Royal Crown Revue on tour this Summer with The B-52's and The Pretenders and be sure to pick up RCR's forthcoming album The Contender available August 25th.





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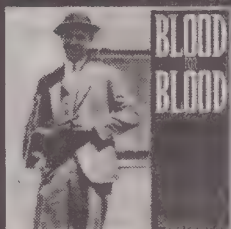
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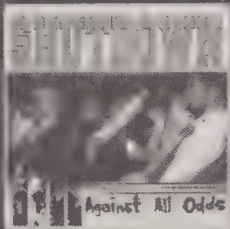
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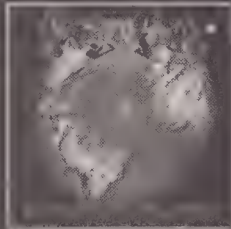
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DAMN STRAIGHT WITH PHANTOM PLANET

By Joe Licavoli

Los Angeles is flourished with a superb genera of rock bands and from the area comes, the unbelievable, Phantom Planet. Formed in 1994, the guys from Phantom Planet started playing together in high school. Phantom Planet has just released they're new album entitled, Phantom Planet is Missing, out on Geffen records, which is sure to impress even they're harshest critics. For those unaware of Phantom Planet, here's a quick introduction:

Alex Greenwald: lead vocals and guitar

Jacques Brautbar: guitar and vocals

Darren Robinson: guitar

Sam Farrar, bass and vocals

Jason Schwartzman: drums

Now that you know the band, let me tell you a little bit more about them. I caught up with the guys when they played a recent show at the Troubadour in Hollywood and they let me in on every thing from they're new album to the places they are most excited to tour. Read along and find out all about your new friends, Phantom Planet.

SK) How do you feel about the new album coming out?

PP) Jacques) I feel great!

Alex) Yeah, I'm very excited and it's been, a long time in the making.

Sam) Damn straight!

Jacques) It makes me feel sexy, but I don't really know why.

SK) After the album's released, your going on tour right? Where are you guys going?

PP) Alex) It's speculated that were going to be going across country. Everywhere from Mexico to Spain...

[band laughs]

Alex) California to New York and everywhere in between.

SK) Is there any place that you guys are really excited to go?

PP) Alex) I'm really excited to go to New York.

Jacques) I really want to go to Florida.

SK) Is there any place out of the states that you would like to go?

PP) Alex) Everywhere.

Darren) London.

Sam) London kicks ass.

Alex) Tijuana.

SK) What should the public be expecting from the new album?

PP) Alex) I'd say tightly crafted rock-pop. Or, good modern music that might not sound sometimes, like it's so modern. But don't quote me on that.

SK) Why did you guys decide to have three guitarists in the band?

PP) Alex) Well, I was singing and I played guitar, and we recruited two more guitarists and it was thought that I was just going to put the guitar down and just be the singer. But we found that it sounded cooler and thicker and a little bit more melodic and strange.

Darren) It's dynamic! We could come up with interesting parts, like three part harmonies and stuff, so it stuck.

SK) Does this aspect of the band, usually help or hurt the band?

PP) Alex) Usually, it helps but sometimes in clubs they will be short a mic or something, but otherwise it gives us a good sound.

Jacques) In terms of songwriting, it kind of makes things a little strange, because you can come up with two parts easily, but when you try to come up with three parts it makes things a little harder, but in a good way.

SK) Who in the band goes to school and where do you go?

PP) Alex) We all go to school. Three of us, Jacques, Sam and I, all went to Pitzer College. It was our first year.

Sam) My second year.

Darren) And I go to Cal State Northridge.

Alex) And Jason just graduated Winwerd.

SK) Does going to school conflict with the band a lot?

PP) Darren) Yeah.

Sam) It did but it's summer now and it doesn't matter anymore.

Jacques) Were taking a semester off to tour. So, it will probably be more if things start picking up.

SK) Having Jason being an actor does that conflict with the band?

PP) Alex) For a little while it did. We just kind of rehearsed a little bit with us four when he was filming a movie. And I think it's kind of strengthening us, because he came back and we played even more than we used to, and we wrote new songs.

Jacques) It makes it easier to get through harder situations.

Sam) But when he got back we wrote close to twelve or thirteen songs in like two month's.

SK) If your album takes off and you sell like millions of copies, do you think your life will ever be normal again?

PP) Jacques) Our lives aren't normal now.

[band laughs]

SK) Like if you walk down the street and people mob you.

PP) Alex) I'll wear a barrette, a black turtleneck and old Oakley sunglasses, the ones that wrap around your face.

Sam) I don't know, our whole thing was to play in front of as many people as possible, so in essence that would be kind of cool, if that many people knew about us.

SK) When someone leaves a Phantom Planet show, what do you want them to be thinking?

PP) Jacques) F U C K, that was good.

Sam) Wow, we want to go buy they're record.

Darren) I think just to know what were all about.

Jacques) And maybe horny.

SK) Do you think bands like RADIOHEAD winning Grammy's is making modern rock, more revolutionizing to the mainstream?

PP) Jacques) In a way I think that's good, because then more people will listen to they're album and hopefully find out what they're all about.

Alex) And maybe be a little bit more open minded to other bands, that have

kind of a different sound.

Sam) I was just really happy when they won, because, it's like, its about time.. It's like dumb as shit bands win that thing.

Alex) Hey let's keep that mouth clean, Ok.

Sam) Well, you can edit and stuff right?

SK) No. When did you guys get signed to Geffen?

PP) Jacques) About a year and a half- two years ago.

Alex) In 96.

SK) And how do you guys like being on Geffen records?

PP) Alex) It hasn't been too bad, nothing really to complain about.

Sam) Especially now.

Alex) Yeah, they're really excited about us now and they're treating us very well.

SK) Also, why didn't you put Bust A Move on the new album?

PP) Alex) We didn't record, Bust A Move well enough, we did a demo of it and that's as far as it went, so far. But maybe look forward to seeing it on the next one.

SK) Any favorite TV shows?

PP) Alex) A-TEAM, all the way!

Jacques) Hell yeah.

Darren) I liked TV shows like Punky Brewster, Who's the Boss?, Growing Pains, all those eighty's shows were the best.

SK) And how do those TV shows influence your day to day lives?

PP) Sam) I bought a van and painted it red on the side but I couldn't drive it.

Alex) I loved those catchy melodies from Silver Spoons. So, maybe it helps characterize my writing style in some way, I guess.

Jacques) No influence on me at all.

SK) Do you have any inspirational quotes to end this interview with?

PP) Alex) Would she go down on you in a theater? I really don't mean that.

Jacques) Don't cry over spilt milk.

Darren) Enjoy, what you have and don't take things for granted.

Sam) Always bring your journal so you have something good to read on the plane.

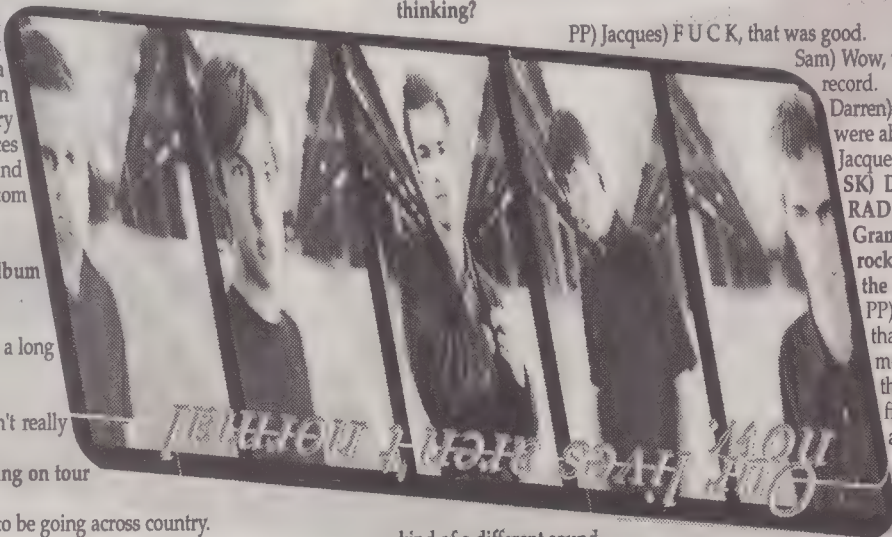
Alex) Live, Long and prosper. Ok, we're just totally distracted.

Jacques) A very hot girl just walked by.

Alex) We are still boys

Jacques) We still have manly urges.

Ok, I think that's enough you need to know about Phantom Planet. Be sure to check them out, when they swing by your town and make sure to purchase they're new release, Phantom Planet is Missing, in a store near you.



Interview by Frank
deste
Photos by Tavo



Live. Liz
Terine leads
this four-
piece into
a frenzy.
intertwin-
ing chaot-
ic high
decibel
brit-
sounding
(she's not
though).
throat
scraping
vocals and
a wall of
sound thrown
on spin cycle.
The overall sound
is raw, aggressive,
and more interesting
than the nude beach. Call
em punk, hardcore, or Babes in
Toyland meets Ron Jeremy's asshole - I don't care. After
seeing them live you become only prey to their vicious
songs. Unlike their good friends, Shoegazer, whose musi-
cal genre is difficult to point a finger at - Tongue takes
music to a whole other level. Labeling these guys isn't
worth your time. Just check out their new album, Faulty
Parts and become a witness.

Liz terine (vocals)
Ivan x (Guitar)
kevin proof(drums)
rick ola (bass, vocals)

what is the most personal/special thing or person to you?
LIZ: Astro [my dog].
IVAN: My guitar was and Adry
KEVIN: Drums, playing live.
RICK: My friends and family.

HOW WOULD YOU DESCRIBE tongue's SOUND?
IVAN: A toilet flushing. A supersonic toilet.
KEVIN: Barfing in a trash can. At least that's what it feels
like.

Tongue

RICK: Hop to the proletariat! Workers of the world unite!
KEVIN: Ross Perot.
RICK: Steve Ignorant said that his name came about when
he was younger. He said he was ignorant when it came to
politics; I fear that I may suffer from the same affliction.
but I do know that our choices of candidates to vote for,
especially for president, are very bleak. All these guys are
just born and bred to be politicians. How could these peo-
ple possibly relate to the common person?

why is shoegazer one of your favorite bands to play with?
Liz: Who told you that? (Just Kidding) I like to play with
Shoegazer because I really like that bestiality thing Billy
does with Joey the cockatoo and a hamster.
Ivan: We all 4 get along with all of them. They're
some of the coolest guys and best players in this
town

KEVIN: Cause Billy's cute and Pat's a god.
Rick: They pay us big bucks

WHAT DO YOU REGRET AS A CHILD?

LIZ: Not startling sooner
IVAN: Nothing
KEVIN: Finding Zima

RICK: All of the times I was molested.

where does liz get her high-pitched vocals in that lit-
tle 90 pound frame?
LIZ: I really weigh 300 lbs. -it is a trick we do that with mir-
rors and lighting.
rick: She channels the spirit world.

do you feel you are more of a hardcore band than a punk
band?

L: I think we're on the edge of being both.
I: What's the difference. It's syncopated noise.
-K: No
R: I'm not sure that either one of those labels fit. I mean I
would hope when people listen to us they would walk
away somewhat confused but strangely content.

DO YOU THINK EVERYTHING HAPPENS FOR A REASON?

L: Fuck that hippie crap.
I: If it does, they're not all-good reasons
K: Fuck reason
R: Yes, because
I am a hip-
pie



WHAT
ARE YOUR
GOALS AS A
BAND?

L: Not to kill each other.
I: Pretty much, yeah I agree

R: To use the band as a vehicle for larger goals.

LUCKY 13

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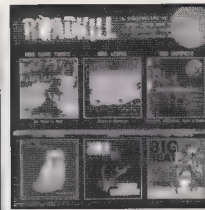
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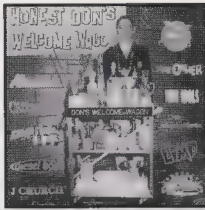
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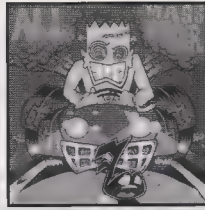
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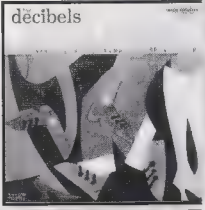
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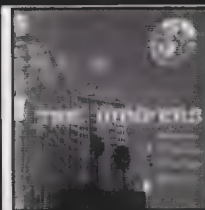
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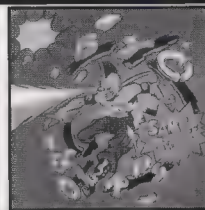
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HUMPING GOOD TIMES



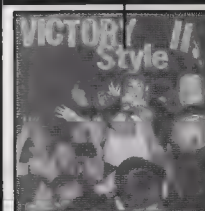
BYO IS BAD ASS



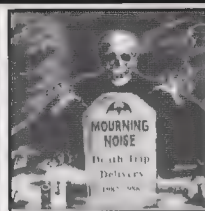
P-TOWN RULES



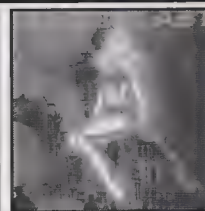
DOWN WITH CYCLONE



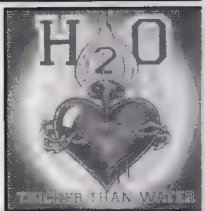
VERY NICE VICTORY



GO FOR IT GRAND THEFT



YOU RULE RESURRECTION



OH EPITAPH



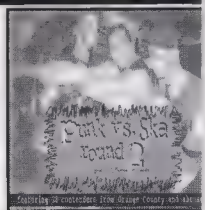
MY OH MY MOON-SKA



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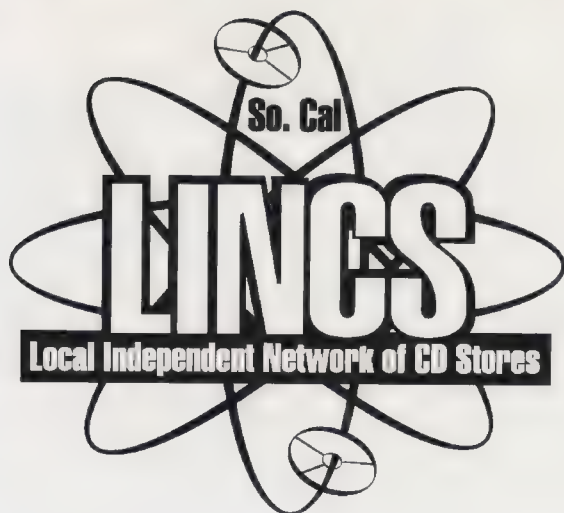
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Tongue

guys assholes while they are wearing a superman suit and are strapped down to an examining table. (True story)

K: Masturbation
R: Fighting and loving, yes, love is just a hobby at this point.

Anybody go to school?
L: School is for kids and rich people and people with ambition.
I: Lots of people. That's how they stay open.

WHAT'S YOUR VIEWS ON DRUGS?
L: Do you got any?

most negative ignorant people one could imagine. I thought I was better than all of them until I realized I was around them all the time and no different."

WHAT WOULD YOU NEVER ADMIT?

L: I won't admit it.
I: that I sit around and answer pointless questions when no one cares
K: That I'm in love with Rick. What the answers are.
R: That I'm in love with Kevin... oh did I say that.

how would you define a good day?
L: A good day is when everyone has their own equipment that's not going to blow up and everyone has a ride.

I: I don't, it defines me
K: When Liz can sing
R: When I didn't have to use my A.K.

what Was the important choice you ever made?
L: Becoming a woman 4 years ago. The boob job is next.

who is the biggest influence or most admirable person to you?

L: Wonton Levay
I: De Sade, Akhenaten, Matthew Ashman, Marco.
Burroughs-look them up kids!
K: My cat. Early
R: Do blow up dolls count as an answer?

What are your FAVORITE HOBBIES?
L: Needle point, cooking, and extinguishing cigarettes into

RICK: Party like it's 1999. Sarcasm doesn't come across too well on paper, does it?

HOW DO YOU LIKE YOUR NEW ALBUM? IT'S BEEN OUT FOR ABOUT SIX MONTHS. RIGHT?

LIZ: I haven't heard it yet.

IVAN: Wrong.
RICK: I believe you're referring to our 7" EP. That's been out for a couple of years now, but we now have a 19-song CD on Cannibal City records that, aside from how much of a struggle it's been to get a record out in the five years that we've been together, I'm happy with.

who came up with the great artwork on the 7". "The killer tongue attack"? how would you describe the artwork and is that what the band had in mind for the cover?

IVAN: Liz, I wouldn't and no.

"I used to sell and do a lot of drugs and it surrounded me with the

most negative ignorant people one could imagine. I thought I was better than all of them until I realized I was around them all the time and no different."

WHERE WOULD BE YOUR #1 CHOICE TO TOUR?

LIZ: Europe.
IVAN: The universe. Any where but earth. Once the rest of the solar system is populated, we shall. I want to be the first band to play on the moon.

KEVIN: Croatia, Libya and Iraq.
RICK: Not Europe. Probably Central America and some of the virgin Asiatic countries like China, where no one has probably ever heard punk rock.

BIGGEST TURN-ONS?

LIZ: My boyfriend. Blaze. He's more than meat and potatoes, if you know what I mean.

IVAN: Great interview questions like this. Are you coming on to me?

KEVIN: I don't have any turn ons.
RICK: Crisco oil and butt beads!

3 WORDS TO DESCRIBE THE BAND?

IVAN: 1. I. 2. Donit 3. Know.

KEVIN: 1. Kevin 2. Hate 3. Number 3.

RICK: Fuck off, we're done.

UH, that's four.



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Interview with Pain by James abejo

After listening to the latest Pain release (Wonderful Beef) several times, I realized that there definitely was something familiar about their style. Maybe it was the nostalgic era of the eighties tinged into their repertoire, or perhaps it was the tight horn section I'm accustomed to hearing. Wonderful Beef does have a hints of 80's pop sensibility mixed into it's melodic upbeat arrangements but whatever the case, I decided to find out for myself. I called Pose from Tuscaloosa, Alabama's very own, Pain to get his random thoughts and there was one subject that tied it all together: the Era of Oblivion we call the 80's.

Band names and instruments- Adam Guthrie-guitar, Dan Lord-vocals, Elizabeth Milewicz-keyboard, Pose-bass, drummer-mark, Stuart Mcnair-trumpet, Chris Jensen-sax, Jason Reid-trombone

When did the band get together and how?

About 3 years ago. Dan & I had the idea of getting a band getting together. So we got together, we started to write songs, and made sure we had enough material together to play live. The original members were Adam, Elizabeth, and myself but we got together quick. We had a real hard time finding people, though. Slowly, we found folks to do it but it took a long time. Dan and I knew each other previously and we met the rest of the band from moving to Tuscaloosa.

What's there to do in Tuscaloosa?

Well, all ages gigs are hard to find. There's mainly frat gigs. For such a big school (University of Alabama), the music scene is challenged. The music scene is not as vibrant as say, Atlanta. There's not too many venues and a lot of the clubs stick to cover bands or rock bands. It makes it tough for original bands and small bands get laughed at. Some other cities are worse. It's just a struggle, I guess. The first Pain gig that paid was at a place called The Chukker-they support a lot of original bands. Traditionally they've been good support for all kinds of bands and I remember thinking that if there was a place that I wanted to play, that was it. That was about 2 or 3 years ago. Back then we played anything we had.

Any bands we should know about in Tuscaloosa?

We're not around as much but let me think-hmmmm, nothing comes to mind right now and I know that I'm going to get it later on from friends of mine.

Influences?

Dan and I are big SoCal music fans around 78-79 and on. I remember I bought Bonus Fat by the Descendents on sst for my first record. The first band that really comes to mind is Oingo Boingo. I think we come off as more Oingo Boingo than Less Than Jake. We don't really play any style of music. Listen to a lot of big band. Don't listen to country music. I like 80's stuff because I was raised on mid to late 80's stuff and a majority of the group was raised on 80's music.

What is your musical background?

I graduated from the 80's school of thought, most of us had been playing instruments long ago. The horn players had always been playing since grade school. Liz came from a big musical background because her dad teaches music. A lot of us are just big music fans.

What's in your CD player right now then?

Serv-a-tron, Five-Iron Frenzy, Garbage.

How did you hookup with Birdcage Records?

We were looking for distribution and sending out a ton of CD's. As a result, a guy out there in California passed a CD to some Birdcage people. They put out Dread Zeppelin and Stan Ridgeway (Wall of Voodoo). Joe (Birdcage) got a hold of our CD and offered us a distribution deal. We still produce and manufacture our own records, though. We still do everything ourselves except earlier this year we got a publicist. They're great, anytime we go somewhere, they make sure that all the publications out there know.

I read an interview in Punk Planet where you mention Star Wars a lot. Which Star Wars character would you liken each band member to?

Wow, good question. I'd be Obiwan. Elizabeth would be Leia, of course. Dan would be an Ewok. Jason would be the Rancor. Stuart would be the Rancor keeper. Mark would be a stormtrooper. Adam would be Artoo. He's always rolling around making noises. Chris would be Uncle Owen since we don't know any of the cantina bands names.

I'm going to throw some Star Wars references to you, okay?

Sure.

Tk-41?

I can't tell you.

(Tk-41 was the name of the of the stormtrooper who Solo stole his suit from during the cell block escape prior to blasting the console and yelling, 'Luke, we got company!!')

IG-88?

I'm rusty. (a bounty hunter tracking down Han Solo)

What's the deal with video games, I hear you guys were video game people-what are your favorite video games?

I've been playing emulator games that reenact all the 80's games. A friend of mine gave me all of these games on disk. Every other coin operated game from the 80's is on that disk. I've been playing a lot of Xevious lately.

You know what I'm sick of? I'm tired of those fighting games. You know the ones, right?

That's the good thing about old bars and clubs, they always have all the old school games and pinball machines.

Are you computer people as well?

Nah, we're more video game goops than computer. We really don't classify ourselves as computer geeks. I just know the basics, couldn't tell you anything further than that.

What do you think is the future of music?

I have no idea. Hmmm-I wouldn't know where to start to figure out the next big trend in indie music. I'm so busy with Pain stuff that I don't know what's out there.

I hear that you landed a gig covering "Time Warp" on an upcoming Rocky Horror tribute compilation, how did you land that?

There were some guys putting out a compilation and I believe it's still on the works. We met these guys when we were in New York and one of them was the brainchild behind the compilation. He asked us to put in a track. We finished the track and are just waiting to submit it. We're not Rocky Horror people at all. I've seen it but just never got into it. Some of the guys in the band knew more than the others. But we were pleased with how it came it out.

Any other side projects?

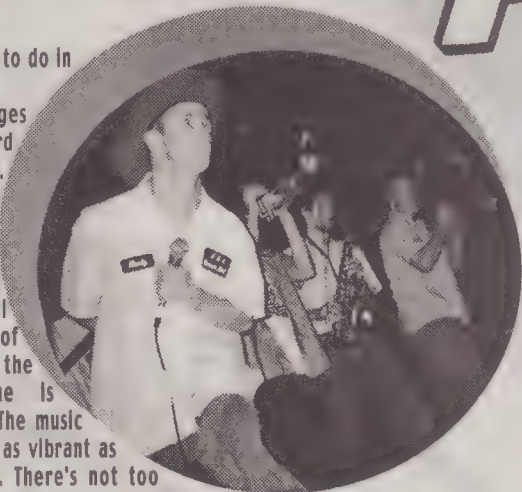
We're just doing new material for a new release. We're just gonna keep on touring and traveling.

Touring plans? We leave for florida on Friday. Up, back down, and then way out west. Twenty or thirty dates. We're going to be piggybacking with different bands: Siren Six, Slow Gherkin and others. Everything is still kinda on the planning stage.

Advice for upcoming kids who want to start bands?

Not anything that sounds cheesy. Just do what your' doing. I see bands doing things that don't come naturally and it frustrates me. Just do things that come naturally and see what comes.

You may contact Pain at 205-391-9885 or email them at pose@dbtech.net.



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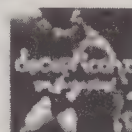
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7/5/98 @ OAK CANYON RANCH, IRVINE

BY MARCIA TAYLOR

PHOTOS BY JIMBO GRAY AND SCOTT WULFESTEIG

Ah, the Hootenanny -- that paean to the good old days, when men were men and worshipped chrome and Brilliantine, and women were women and presumably worshipped the men who worshipped chrome and Brilliantine. I've loved and worn vintage clothing since the '70s, but I hate the whole retro thing that seeks to recreate the good old days. Let's be frank -- the past sucked! It's

only wishful thinking and blind nostalgia that makes people believe differently. Bad shit happened back then, just different bad shit. And what's with this Betty Page clone shit? Who wants to

look exactly like someone else, especially someone who was simply a pin-up girl? I mean, if you're going to do the look alike thing, why not pick someone more interesting, like Amelia Earhart?

But enough of the social commentary. This year's Hootenanny was different than the last I attended in 1996. The atmosphere was actually mellow, as opposed to the fairly violent vibe in '96, and the audience was much more varied, with quite a few children attending with parents, as well as a good percentage of people who were dressed in street clothes, not retro. Los Infernos was the first main stage act I caught. The band's set was energetic as always, but I can't say it registered much with me. It came across as standard punkabilly, well played.

Wayne Hancock and his band were next, playing swing music with a real country feel to it. I call it country when the vocalist actually yodels. The three guitars and the pedal steel, backed with stand up bass, created a rich, full sound; I only noticed the band's lack of drums visually, not aurally. The trombone solo on "That's What Daddy Wants" was great.

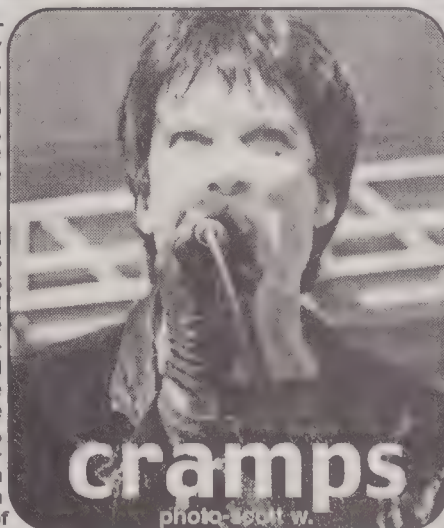
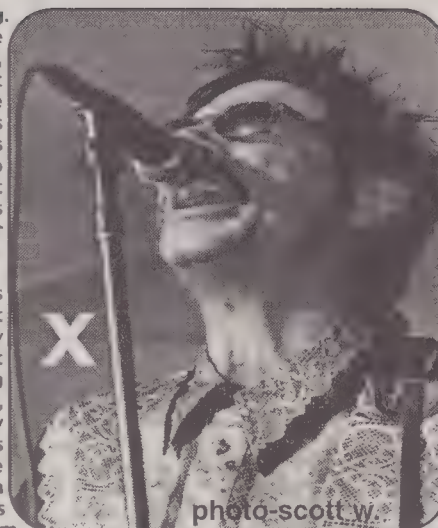
I never was much of a Stray Cats fan, so I was very curious to see what Lee Rocker was like on own. I really thought his set was terrific. Rocker's voice is strong and true; he has excellent musicians working with him, and his songs were very good. I really liked the lyrics to "The Redneck Mama", as well as the excellent slide

guitar intro to the song. Another song, "A Little Piece of Your Love", also featured excellent guitar work by the other of the ensemble's two guitarists. It was just as much fun to watch Rocker play as it was to hear him; his hands just moved over that bass like lightning.

The Cramps set was extremely energetic. It was great to actually see a woman (guitarist Poison Ivy) performing onstage (let's be frank, there just aren't many women performers invited to play the Hootenanny), and I'm a sucker for the band's signature booming drum beat. On the negative side, the band's songs

ly seemed like the band was enjoying the

of "Nausea" that I have ever heard them do. There was a comic moment when something went wrong during "In This House That I Call Home", and the song simply fell apart. Exene encouraged the crowd to find someone to blame, and suggested that it was D.J., which made everyone laugh. She was in fine form, joking with the audience and dancing. The audience was made up of loyal fans, many of whom were snapping photos. At the end of the set, Billy Zoom stuck a guitar pick into the middle of his forehead and then began photographing the audience. And after the encore, John Doe did a running swan dive into the crowd. It really seemed like the band was enjoying the



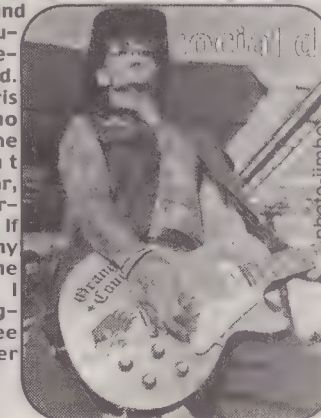
are a fairly interchangeable melange of B-movie themes and surf guitar. What makes the Cramps worth seeing, however, is the showmanship of Lux Interior, whose antics with the microphone were amazing to hear and see, not to mention his climbing skills -- does he boulder when he's not performing? He also amused with his "Footloose In Fargo" TV guide monologue. I'm not sure I'd rush out and buy any Cramps CDs, but I'm really glad I had the chance to see them live.

Next onstage was Social Distortion, who played a really great set that included songs that the band doesn't often perform. The boys opened with "Making Believe" and then continued with "King of Fools", "Drug Train" and "Ghost Town Blues" interspersed with signature tunes like "Let It Be Me", "Sick Boys", "Prison Bound", "Story of My Life" and "Ball and Chain", without which there probably would be a riot. The blues harp on "Drug Train" and "Ghost Town Blues" was excellent. SD also included two covers in the set, a very early Stones number, "Backstreet Girl", and, perhaps as a taste of things to come when Ness pursues his solo work, a Hank Williams ballad, "Alone and Forsaken". The latter was a really lovely song, spare but with very moving lyrics.

X, reunited with Billy Zoom, was the band whose set I'd most looked forward to, and I wasn't at all let down. The 22-song set included most of the very best from X's first four releases. They opened with "Johnny Hit and Run Pauline", and performed the best version

whole experience as much as the crowd. But that's not entirely surprising; it always seemed like the members of X appreciated their fans, who are a loyal bunch and support post-X activities instead of basking in the glow of the good old days. And that's how it should be!

A last note before closing -- I caught a couple of acts on the Blue Café stage, and one in particular was especially good. This was Kris Willey, who played some excellent blues guitar, as well as terrific vocals. If you have any interest in the blues, I strongly suggest you see one of her shows.



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JULY 2, SAFARI FIELD
@ IRVINE MEADOWS
PHOTOS & TEXT BY MAUXA



The lure of an incredible line-up caused just about every Southern Cal resident between the ages of 13 to 25 to squish into a dust bowl known as Safari Field on July 2. All musical appetites appeared fully satisfied at this summer's premier festival, but the price to pay was feeling like a piece of human cattle herded together in a desolate range lacking adequate greenery. The abundance of well-established bands that headlined the event was indeed hugely fantastic, but the real surprise treats were on the 3rd and 4th stages. These smaller stages featured up and coming acts, as well as a few completely unknown bands.

It all began with a traffic jam on the 55 (surprise, surprise), and continued with mayhem in the dusty parking lot. The will-call line greeted me with the most raving amount of pandemonium I have ever seen at any ticket line in my entire life. An absolutely ridiculous experience, it took me over an hour to get inside the gate! Completely furious, my nerves did not immediately calm once I got inside due to the overcrowded conditions, screwy set up, and realization that I had already missed quite a few bands. The hate I harbor against Irvine Meadows continues to grow, every time I go there, I seem to have a bad experience. Regardless of any of the structural circumstances, the music reigned supreme above all, and was not only the savior of the day, but of my sanity as well!

Once I settled in to check out my first band, my head changed and I immediately transformed into the world of raw musical energy. Straight from the shores of Melbourne, Australia, LIVING END, a very strong three piece with a unique psycho-punkabilly sound, was one of my favorite bands of the day. The stand up bass had a pure and pulsant sound, while the lead singing guitar player ripped out chords on a roaring Gretsch. The very powerful drummer hit so hard that he was continually replacing sticks. The bucket of extras next to his kit was one of the largest I've ever seen. They played the curious crowd with songs like "Misguided

Youth" and the London Calling tones of "English Army". A pit formed when they tore into a charged up, freaked out cover of "Tainted Love". I had the opportunity to speak with the bass player later in the day, and he told me that they had been on the Vans Aussie Warped Tour last year, but this was their first trip outside Australia. Although really excited about being in the States, their biggest thrill was sharing the bill with mentors REV HORTON HEAT. They've also just signed with Reprise (Warner), and after the tour ends will be recording a new album in Hollywood.

There were several skateboarding, BMX, and Motor Cross exhibitions going on in throughout the area, and crowds walking back and forth from one stage to another often stopped to check out both professionals and amateurs. Fortunately there was a small area up above the main stages that was dust free, had plenty of asphalt for ramps, and a little bit of grass for the smaller stages.

More Australian punks made their presents known as FRENZAL RHOMB took the

styles.

Showing a bit of adolescent inexperience was



the SKANK-A-TEERS, a local 7 piece ska band. The horn section was the most musically impressive, keeping the set lively and fun. The young female lead singer had a pretty voice, but



stage shortly after LIVING END, and fired up the American boys and girls with moshing madness. Blue braids covered the very animated stage-diving lead singer's head. The other three guys rocked hard and were having a great time cracking jokes about the audience. The bass player exclaimed "Don't you people know what sunscreen is, or do you just like to kiss and suck on blistered skin and open sores?" Songs like "Punch In The Face", "Wasted", and International Bidding War reflected the overall attitude of this heavy playing, but light hearted bunch. With 3 full length CDs, the newest one just out in March, these cats have proved that their style of straight up punk really works.

Another band that definitely knows what works for them is East Coast rockers, CIV, featured on one of the main stages. The third of a mile trek from stages 3 and 4 to the main stages was worth it. CIV's energy level was unbelievable, and the shiny headed lead singer's wild eyes were practically telling the stories all by themselves. After diving into the crowd, the lead singer asked about 5 people to join him on stage, they danced and thrashed about for quite a while. Eventually one of the fans took the mike and sang along for an entire song. I think I saw him later at the punk rock karaoke. CIV was a really tight unit and played a few songs from their new album, "Thirteen Day Getaway".

INCUBUS balanced out the line up, with their very funky hard-core sound, infiltrated with heavy bass line, scratching noises, other cool sound effects, and metal chords running rampant throughout the entire thing. They announced their displeasure about the fact that NOFX was playing at the same time on another stage. "We wanted to check them out! We won't be upset if you guys do", the lead singer said to the very large crowd that had formed. Most people stayed to check out the dread heads, and their lively mixture of sounds and

often attempted to reach a range that her voice was just not capable of hitting. The guitar and bass player, although adequate musicians, looked as if they had just lost their best friend. The band seemed to be struggling with nerves (or something) almost the entire set. When they broke out with a punk song at the end, they finally all looked as if they were having a good time. Over time, with more practices and performances, this band will likely gain much more confidence.

After an interview with Jimbo and Scott from the REV. H's band, I high tailed it to the main stage to try to catch RANCID. I did not make it in time to see their set, but I did make it backstage just in time to watch them exit the stage and practically get mauled by hundreds of ecstatic fans. Supposedly a fence broke during the NOFX show, so backstage became a free zone of crazed fans until security finally got it together.

As I left the main stages, I managed to hear the very end of a lively OZOMATLI set. They used a lot of rap jams over funk, and had a lot of different instruments and sounds to get the crowd dancing heavily. It almost started to look like a Dead show for a minute or two.

Off in the distance I heard a killer cover of "Blitzgreig Bop". Without checking the schedule to see what band it was, I immediately ran up to the front and started shooting pictures of them. Except for the twenty-something year old singer, all the other musicians looked like they were from the old school days. After the song ended the singer changed and they started playing the very famous "Amoeba". Finally, I caught on. It was punk rock karaoke! An unusual idea, but a lot of people had a fun time playing rock star, especially being backed up by such a fantastic band.

Over a falafel sandwich I enjoyed the sounds of MONTAGE, and their tapestry of styles and sounds. Starting with a MOTORHEAD cover, they gave the impression of a rock punk band, but

quickly switched, and stuck to a more traditional pop sound. Made up of three very precise musicians, the guitarist and bass player took turns on vocals. The guitarist did the harder songs with his raspy, heavier voice, while the bass player with a higher pitch, did the more melodic, soft vocals. They were most impressive when they occasionally harmonized together.

The next band completely blew me away, and was a huge crowd favorite as well. TILT, from the East Bay, had a really amazing straight up aggressive punk sound. This four piece had a girl singer with red hair, and fiery vocal cords to match. She had an extreme amount of power in her voice. She was so good and so rare it's hard to describe accurately. She reminded me of a couple of different people, Poly Styrene from X-RAY SPECS, Exene Cervenka, and Pat Benatar (not the style of Ms. Benatar, just the vocal strength). The guitar, bass, and drums were all as vivacious as she was, with some very memorable guitar leads. "Minister of Culture", she said, was about "abuses of women everywhere, especially at home." As she ferociously belted out the words, the bleach blonde, frosty lip-glossed, tan, 15 year

worth, Ticketmaster service charge and all. The lead singer was almost as energetic about dancing as he was about singing. The keyboardist was also jumpin' and jiving, the guitarist moved about vigorously, and the horn section was singing and clapping in between. I left after the 5th song, so I unfortunately missed the encore of "Zoot Suit Riot". Premium quality, the old fashioned kind that your grandpa always talks about, that's what these Eugene, Oregon lads are made of.

The very last band of the festival was HI-STANDARD, a three piece that completely captivated the audience with their potent punk style and comedic remarks. "Do you want heavy metal?" the singer said with his strong Asian accent. The crowd screamed and he busted out with a wicked guitar solo, and high pitched yodel. "No, you want punk rock, right?", the crowd screamed louder, and the band busted out two or three more really fast songs, causing a massive, unending pit. No one wanted to go home, but the music finally died.

While Walking back to the car, I couldn't help but think about what FRENZAL RHOMB said earlier in the day about sunscreen when I saw many

Having finally found the press area I got to do a few interviews, the coolest of them being with Rancid. A lot of the bands weren't doing press that day and Rancid certainly didn't have to but they were gracious enough to sit down with anyone who had questions for them. It's good to see a group of guys who haven't let fame go to their heads and have managed to stay humble when it would be just as easy not to.

I walked back out to one of the second stages and saw Cheater, a good but pretty standard version of the 5 piece pop punk outfit, a la face to face. The only song title I caught was "Teenage Zero". I guess they have few releases on Theologian records that would probably be worth a listen.

Afterwards, I ventured back to the main stages. Civ was finishing up a good set of hardcore punk rock as I got there. Most people call them hardcore anyway, but I've always found them to be little more listener friendly than other hardcore acts. This was proven true by a lot of their new stuff which features keyboards of all things. They close with their semi hit "Can't Wait One Minute More" and brought out the singer from

Sick of it All to help them along.

The only dark spot in my day came shortly afterwards when I had my now infamous meeting with Monique Powell, (See the July Issue) but I wasn't going to

let it keep me from the task at hand. I trooped on and went back to do another interview.

Back at the second stage, MxPx was playing to a surprisingly large audience. I saw them about a year ago and was really unimpressed. Perhaps it's cause my expectations were lower this time around but I have to say they weren't half bad. If there is one band that I can think of who manages to get a razor sharp hook in every song, it has to be MxPx. Their music isn't anything too special but Mike Herrera's super smooth vocal arrangements are sure to get you every time.

The last band of the day was the Cherry Poppin Daddies, who aren't bad, but the way I saw it I wasn't going to surpass what I'd just seen, so I walked back to the second stage, grabbed a piece of lawn and contemplated the day I'd just had as the crowd trickled out the exits.

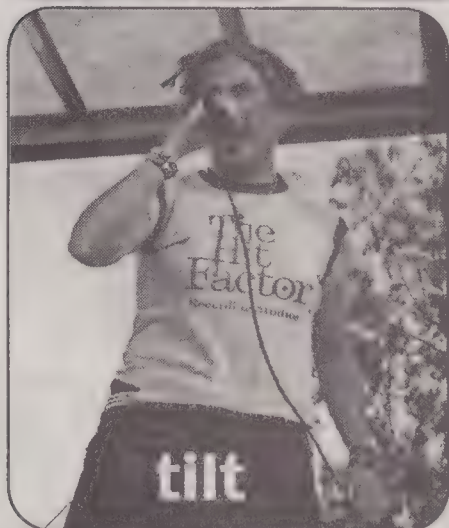
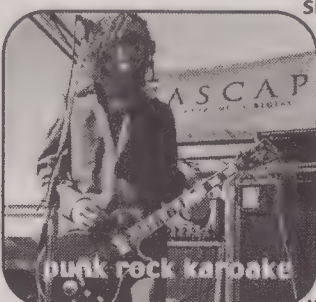
And More of The Vans Warped Tour

BY DAVID TURBOW

The Warped Tour happened to fall on my birthday again this year. My girlfriend and I patiently weaved our way through huddled masses of sweaty humanity to get in to the Dust Bowl, known as Safari Field (part of Irvine Meadows, I suppose). Maybe I'll pull a Woodie Guthrie and write an entire album of Folk ballads about it.

Being placed on the media list for the show has certain advantages. For example, the \$10 parking fee was waived along with the \$28 ticket price and the walk to the entrance was indeed curtailed. However, after standing in line outside the box office for over an hour with other label representatives, musicians, journalists, sponsors, and savvy line cutting industry-type impostures, we came to the conclusion that dis

(continued on next page)



old mallrats just stared, mouth's open, in pure amazement. Later, they did a slower song, which showcased the singers wide vocal range, and band's versatile style.

On the way to catch the CHERRY POPPIN' DADDIES, I was able to catch BAD RELIGION'S encore of "Addicted", which was of course, phenomenal. Too many bands, too little time.

The DADDIES were all zooted up and ready for action, and seemed to just explode when they took the stage. They immediately blasted off with the lively "Brown Derby Jump" and the crowd went wild. There are big band skeptics out there, and those who don't give a rat's ass about swing, but anybody at this particular show would have agreed, these guys absolutely smoked. Professional from top to bottom, they were working it hard, emanating the feeling that they were giving you your money's

fans in the parking lot burnt to a crisp from boiling hot sun rays. Is anyone really turned on by blistered, peeling skin? I'll just stick with my long skirt, long sleeves, hat, and sunglasses, and if I go to Australia at least they won't scoff. Happy little Southern California lobsters, though...

The excellent music surpassed all circumstances because it was a line-up based on talent and punk energy, not Billboard charts. The percentage of really great bands was truly amazing. Hopefully next year the momentous legacy will continue, but can they please find another venue?

More of The Vans Warped Tour 1998: Somewhere in the arm pit of Irvine

JULY 2ND
BY TY ROBINSON

The first band I caught that day was Def Con Dos. They played a set of crazy Spanish shit with hip hop verses and heavy metal choruses that sounded a lot like Sepultura. Though they were a bit to cock rock for my taste, I still had fun watching them. Three singers split up the vocal burden quite nicely as their bottom heavy, double bass attack inspired what was to be the first in a great many mosh pits that day, as well as some of the ever annoying crowd surfing that the kids are into.

As I was getting ready to take some pictures of Less Than Jake, I saw none other than Corey Feldman. I said hello and shook his hand. How cool is that? I met a real live Goonle. That, is a dream come true. I guess he was there to do a song or two with LTJ, but I wanted to go see some bands I hadn't seen before so I decided to make the trek back to the second stages.

organization would likely be the word of the day. Those carrying boxed skateboard decks bartered their way to the front of the line.

We chugged our bottled water, fearing that the fascist Yellow Jacketed teenage thugs for hire at the gate would soon make us hand over any unopened bottles, only to see them being resold at triple the price. They patted us down, and squeezed our asses to check for knives and guns. No weapons in our pockets baby, just our asses. Yummy.

There was no schedule of bands posted, no map of stages that to be found, and no set times listed. With a sellout crowd of 20,000 in attendance and only one bodywidth entrance to the main-stage, it was literally next to impossible to get from Point A to Point B without getting shoved or drenched in the bodily fluids of passing pit-masters.

I think the Olympic Velodrome was a much more suitable, spacious venue. Like my dad always tells me, it's not broken, don't fix it.

We found a shady spot to watch the vert ramp. Some in-line girl was going back and forth, no tricks. Whoopee! Friends don't let friends rollerblade. Then, a boy who couldn't have been older than 10 years old was pulling off some nice indie-grabs about half-way up on a skateboard that was almost as tall as him. The crowd went nuts for him. Then, a skater, who I think was Lincoln Ueda, started going really really big to pick up the pace. I also spotted Omar Hassan resting by the side of the ramp. Omar looked to be completely recovered from last year's injuries. I said hello to him and he gave me one of those odd looks like, "Who is this fellow, and how does he know me by name?". Yes, some of us did grow up in Orange County carrying a deep respect for the top warriors of skateboarding.

My girlfriend and I made our way through a crowd of pre-pubescent teenagers with fake tattoos to watch CIV. CIV played some punk songs and the crowd kicked up an enormous dust storm. Then we watched NOFX who played some punk songs like "Don't Call Me White" and "Stickin' in My Eye". While recognizing NOFX's enormous influence on modern punk, I'm not embarrassed to say I may be the only person on this wide Earth who doesn't really care for their juvenile lyrical topics or stage antics. Fat Mike made jokes about how Pennywise had brought them 8 kegs of beer, cocaine, and bags of heroin to consume backstage. Funny stuff, guys. Anyhow, the crowd kicked up a dust storm when they played.

I bought sno-cones for my girlfriend and myself. There should have been haz-mat labels on the sno-cones because they stained our skin, lips, and gums, and turning our stomachs into silly putty. Seeking a shady place to sit, we came upon friendly Tazy Phillips and his Ska Parade booth. Tazy had a prime location adjacent to the mud-dwelling, pot smoking, hickory smoked bbq eating teenagers, who seemed to be perpetually in search of "free-shit". After paying that much to get in and spending \$3 on a coke, who could blame them? Meanwhile, the Deftones played their angry brand of hardcore groove on the main stage as the crowd kicked up another choking cloud of dust.

On the third stage was a Bay area punk rock band with an opera singer. We stood in line for Del Taco. I am a vegetarian, and could tell that there were little chunks of meat in my bean burritos. I knew at the time that I was going to get sick from that vile shit, but I was hungry and dehydrated. Let Del Taco sue me if they wish over this matter, but I swear to God that I've had abdominal pain and a low grade fever from that fuckin' disgusted swill for three days now. My girlfriend is still sick to her stomach and

vomiting three days later. True, the evidence is anecdotal, but I was just fine beforehand.

The guy sitting next to me at the picnic table said that the punk band with the opera singer was Save Ferris. Nahh! Save Ferris is ska/pop/swing, and they'd be on one of the main stages, right? Get with the picture! Local boy, Johnny Vegas Halperin had his table of goods for Vegas Heroes right near Bad Religion's Tent. Bad Religion served free hot dogs and hamburgers to fans for the better part of the afternoon. Being a vegetarian has its disadvantages too.

The best part of the show, in my opinion, was the Punk Rock Karaoke. This is where Eric (guitarist from NOFX), Greg Hetson (guitarist from Bad Religion), Mike Watt (Bass), get people from the crowd to sign up to sing punk rock classics from the likes of: The Ramones, Black Flag, The Adolescents, The Germs, and the Sex Pistols. Well, some clown gets up on stage to sing "Nervous Breakdown" claiming that he's a Long Beach school teacher and that we're all a bunch of pussies. Turns out, he didn't even know the fucking song! Hey buddy, you'd better be careful so as not to give our teaching profession a bad name. Steve Soto of the Adolescents (or "22 Jacks" for you historically challenged punk teeny boppers) climbed up on stage to sing "Amoeba". Some girl screamed the song "Minor Threat" from Minor Threat quite effectively. And Kevin (ex-vocalist for One Eye Open) yelled one number with the band.

Later, on the fourth stage, my old buddy Shane Baum (of Ristrocket) busted out some really interesting indie-rock with his latest band, Montag. They reminded me quite a bit of Costa Mesa's brilliant Naked Soul, or even the Replacements. Montag belted out an abundance of great hooks, distinctive vocal harmonies, crunchy open chord guitar progressions, and broken hearted love song anthems. I'll put my money on them!

As it turned out, we missed the Specials, one of a handful ska bands on this big blue planet that I like. We also missed Bad Religion, the band that I wanted to see most at the Warped Tour. We did see Greg Graffin being driven to the stage on a golf cart to the delight of fans, who yelled "Bad Religion fuckin' rules". As if we didn't know! Ahhh, punk rock super stardom? Go figure. A Japanese band called "Hi-Standard" dished out some Fat Wreck Chords American style punk rock. I figured that BR would be playing at about 8 p.m., but the show was completely over by then. We caught the tail end of the Cherry Poppin' Daddies doing their swing revival bit. It's funny how musicians that have probably never set foot on a skateboard, surfboard, or snowboard in their entire lives are now getting billed at these "extreme" sports events. If they were given an aptitude test, I'd bet that many of these "ska" and "swing" folks would probably flunk with flying colors. Then again, it's good to see some musical diversity out there, and the worldly Ozomatli can get a crowd to dance in any venue. As many a music journalist can attest, punk starts to sound like punk which starts to sound like punk which starts to sound like punk after a long hot day in the sun. Now, if you'll excuse me, I'm not done puking yet.

4 GAZM CD RELEASE PARTY with: Teen Heroes, Iron-Ons, 4 GAZM, Red Five

JULY 12 @ KONA LANES
BY MARCIA TAYLOR

Kona Lanes was pretty crowded, especially for a

Sunday night, and the air was really full of positive energy. Everyone was smiling, cameras were flashing, people were hugging. Was it a pit stop on the Further Fest tour? No, it was 4GAZM's CD release party, and the bulk of the crowd knew the band and shared in its members' happiness. The Teen Heroes, a five piece group whose lead vocalist plays both guitar and keyboard, were up first and played a short, tight set. I really liked the band's sound, sort of a speeded up version of Brit pop, with overtones of Radiohead, Oasis and Addict — super melodic, multi-layered. "Change for the Better" featured a really lovely keyboard interlude, as well as some very nice drum work. I haven't heard any other OC bands like this, but then I don't get out as much as I used to.

The Iron-Ons followed, with an eight-song set of more traditional-style OC pop punk, a bit like One Hit Wonder. The trio played several songs from its CD, then finished with some newer material. Although the band has two singers, their vocals are fairly similar; they do that kind of strangled singing thing, sounding kind of like Jigsaw. Novelty isn't everything in music, but the Iron-Ons were a bit too familiar sounding to make a big impression on me.

4GAZM's set was wonderful. I've seen the band many times, and this had to be one of its most polished performances, where everything just flowed together, into an incredibly tight, high energy set. I'm sure the members high spirits had something to do with it. The older songs, which are included on "Here Kitty, Kitty", sounded better than ever, and the new material is very exciting — more complex and melodic, but retaining the edge and intelligent lyrics that have always marked 4GAZM's best work.

Red 5 took the stage last. I wasn't able to stay for the entire set — who ever has a pleasant, easy Monday at the REAL job? I liked the harmonies of the two female vocalists, and I liked the melodic nature of the material. I hope I have a chance to catch them again soon.

Stratford Mercenaries Litmus Green Damnation the Fixtures

JULY 19TH @ THE TROUBADOR
PHOTOS AND TEXT BY CHRISTINA PARK

Yes, tonight is gonna be a good night. From the sweaty jumps of the Fixtures to the lead singer of Damnation, who always promises the young ladies and some young men that he is indeed gonna be topless, to the ever present bone that is always somehow pointing out of Litmus Green's Rev. Sean's butt. To top off this ever so exciting night, also appearing were Stratford Mercenaries from England, with lead singer Steve Ignorant (AKA Crass), guitarist Gagsy (formerly of Dirt) and drummer Phil Phunture (formerly of the Buzzcocks). This band is just filled with talent.

The first band on was the Fixtures, in which the very talented drummer not only drums, but also manages to sing and spew out a few profanities all at the same time. While they tried to wake up the waiting Crass fans, they were sadly disappointed. The next band up was Damnation, which is my favorite band to look at. They're very tight physically, if not musically. They handed out free CDs and records, claiming that they weren't out to make friends but to kill time due to a technical problem. It got the kids up front, so they could have the pleasure of having beer, spit and a microphone hurled at them by the band. All in good fun, I guess.

Litmus Green performed next and announced

that this would be their last performance until they finish recording a split with the Divisa. As usual, this happy bunch of guys was mildly drunk, but like spinach to Popeye, it only helped them to perform better. The band played some feel good hits - "2.7 Kids" "Operation Unabomber" and "I Hate the Lord". While Sean waved his magic bone around in the air, kids fought each other for control of the mic, while singing their favorite Inane Litmus lyrics.

Stratford Mercenaries took the stage. Their music included the predictable political points embedded in a poppy sound. The first song, "Won't Get Me", was about their never being caught in a slaughter house or on a hook. During the new songs, the Crass fans were restless, hoping to hear some old material. Finally,



they were rewarded with "Big A Little A". It seemed like everyone in the club suddenly woke up. People like me in the front got trashed due to the happy kids that had been waiting for a Crass song. After a couple more Stratford songs, the band left the stage, only to come back for an encore. They played "Banned from the Roxy" and everyone went crazy. After a few more songs, the band left for good. All in all, it was a good show. It really made me remember why I got into this whole punk thing in the first place. As I left, I could see a long line of kids waiting to shake Steve Ignorant's hand. I hear they're coming back to the U.S. in six months, so if you missed them, you've got a second chance to hear some really great music.

Never Fall Million 6 Spider

JULY 25TH AT THE AMBRO'S PUB
BY TOM E.

This evening's adventure is in Whittier at the Ambro's Pub. This place has the biggest pieces of pizza I have ever seen. Each piece cost four bucks and is shaped like a wedge that is a foot long and seven or eight inches wide at the base, and it's damn good pizza, too!

So starting off the night at around 9:45 was Never Fall, from San Diego. This melodic hardcore band had a sound that was kind of generic, but they managed to execute this Blink-FX-wise sound without straight-out stealing any individual sound. The bass lines and playing in general was great and only outdone by the assault the drummer put on the skins. They kind of had a Nitro style, with a lot of breaks and pops. The newest song they had was the best of the short, seven-song set. It was called "As We Stand". Never Fall's music was relentlessly energetic. I'd like to see the band in a year or so as they fully develop a more unique sound.

I was halfway through my pizza and second beer when Million 6 took the stage. Johnny, the

drummer, has a cool kit that is transparent blue. Like Never Fall, Million 6 is from sandy A go. The band has a very unique sound which blends hardcore, old school punk and power pop -- In this case is a winning combination. One of the best songs was a new, hardcore tune, but I didn't catch its name; a close second was "One of Us", which is one of the catchiest old school songs that I've heard in a long time. This trio is definitely worth keeping an eye on, and I also suggest you buy "Clean-Head", the band's CD on the Satellite Record label.

Spider is a well-seasoned outfit with drummer Alf from Channel 3, guitarist Carl from Mind Driver and bassist Steve from Bent. Hector, the vocalist, actually uses a bullhorn in a few of the songs, which I don't usually like. However, in this case it seemed necessary to get the point of the songs across. Spider has this kind of dark and eerie sound that was especially good in "Shooting Stars" and "Pleasure Fold", the latter of which had a real old school flavor to it. In fact, I'd describe the band's sound as old school punk with a modern edge to it. Spider also did a couple of covers -- "For You" by the Anti-Nowhere League and a damn good version of Agent Orange's "Bloodstains". Alf's and Steve's rhythm section were flawless throughout the night, driving these psychotic melodies into my head.

JESUS LIZARD FIREWATER SHAMUS

JULY 8TH @ THE ROXY
PHOTOS & TEXT BY MAUXA

The air was full of old hopes and new reassurances as JESUS LIZARD woke the crowd up to the fact that the spirit of G.G. ALLIN, EL DUCE, and many other rock n' roll martyrs are still alive and well. A band of true legendary proportions, they literally poured out their bodies and souls to just under 200 people, with all the energy and raw power that four men could possibly give. My only regret is that I've waited so long to see this band of amazing musical and artistic creation.

SHAMUS was the first band, and I was surprised to find out they were a jazzy seven piece with an interesting blend of styles. Unfortunately they only played to a crowd of about 30. The horn section had no trumpet to accompany the Trombone and Sax, so it gave the brass a very low end sound. There were two drummers, one of which played Congos the majority of the time. They would do long dreamy mellow jam sessions, then would suddenly rip into a sort of metallic guitar solo, and then the sax would take over. They have an EP and a single out on a small indie, but said nothing about an upcoming full length. They were talented musicians, but compared to FIREWATER, they sounded a bit young, like they're still in the minor leagues.

FIREWATER was a rare kind of gem, in that their theatrical orchestration is rarely seen in rock or punk. Although the styles of FIREWATER and J.L. differ immensely, because they are both so musically unique they

are able to pull off a very entertaining and flavorful show. The fact that they are all friends may also have something to do with why they were sharing the bill, too.

The keyboard player had his own precession to the first song, but running around the stage and throughout the crowd with maracas and a tambourine. They started the set with a drawn out bizarre blues intro, which gave the feeling of something from a David Lynch flick. The hazy eccentric fog rose up, and stayed for the rest of the evening. The sound of this band is a true genre melting pot, including space rock, straight up rock, blues, swing, Jewish folk music, punk, salsa, jazz, and more. Six members included a very intense drummer, bass playing lead singer, guitar, keyboards, fiddle, and a saxophone player with three types of sax! "(Not) A Perfect Catastrophe" started out very funky with heavy drums and bass, then moved into a trippy old jazz style. Eventually breaking into a salsa beat, then after the singer sang a few verses with a dark dreary tone, it broke into a lively chorus of something you might hear at a Russian wedding. The fiddle player, Dylan L., was very profound, his solos often had a mysterious, seductive almost middle eastern tone. He also played guitar on a couple songs including "Green Light" which was straight up rock all the way through, with no sax or fiddle, only extra guitar, and very cool organ over the top. Several of them switched instrument's a few times, showing the bands versatility. The sax player had three types of sax, and actually played the soprano and alto sax at once! I wouldn't be surprised if this band was one day writing their own Broadway musicals.

JESUS LIZARD was in your face and balls out all the way with no time for fluff or filler. The ugly looking aqua colored guitar ended up being the most powerful machine on stage. It was like the aircraft carrier, which constantly shot off lethal missiles of massive sound. The drummer was a heavy hitting, maniacal genius, who was literally foaming at the mouth. The bass was nearly perfect as well. The entire band was so tight and intense, that it could have stood alone. Lead singer Dave Yow, formerly of BIG BLACK and SCRATCH ACID, seemed to understand this, and that is probably why his performance was so extreme. Stripping down naked and lying in



the middle of the pit just seems natural. If your band can make that kind of noise. He spent more time in the pit walking on hands, moshing, and playing with the fans than he did on stage. As the first song started he ran around to tables, microphone in hand, kissing hugging, and singing next to many of his fans. Later in the evening he picked up a little boy and carried him around for an entire song, gently thanking him afterwards and giving him back to his beaming mother. Although his scratchy voice hit all the notes, and sounded excellent, I was not able to understand a damn word that man said the entire night! No song titles were announced either. Nevertheless, there were some faithful fans singing along. They did about four very long encore's much to the over-worked securities dismay, and said goodnight.

The Chicago music scene of years past and many other memories were brought to life on the stage of the Roxy that night. Seeing JESUS LIZARD live sheds new light onto one's overall outlook on the past, current, and future music scenes.

FAR MAN WILL SURRENDER STAVESACRE ALIEN ANT FARM THE J-RODS

**June 13th at The Troubadour
By David Turbow**

Driving across Santa Monica Boulevard, it never ceases to amaze me how Los Angeles has become one chaotic megapolis, much more so than Orange County. Gang problems exist in every major city in the U.S., but the haves and have-nots are truly face to face in L.A.

I opted to have my car parked by valet to avoid being run over or broadsided. This cool June evening felt more like March than June, more El Nino than La Nina. I had my niece's Lion King scratch pad to take notes, and I was ready to enter the good old Troubadour for an evening of live entertainment.

It was too bad that I missed The J-Rods. Featuring the rhythm section of the straightedge band of Insted (or Lidsville more recently), comprised of Rich Mrozek on bass and Steve Larson on drums, the J-Rods put out their first 7" recently. Word had it that their singer fucked up and that they are going to be kicking out their singer, hereafter continuing as a three piece.

Alien Ant Farm was just finishing up when I walked in. They sounded similar to Korn, and I asked a pretty girl in the crowd what she thought of them. "They're kind of funky, like the Deftones", she said. With assorted members of the crowd looking like dreadlocked Jesus impersonators with nose rings, I was willing to buy that explanation, at least for the time being. Other reliable sources compared them to Tool.

The Troubadour quickly filled up as Stavesacre took the stage. This hardcore band on Tooth & Nail Records was awfully tight. The guitar player was getting some nice midrange tones and blissful feedback through a pricey Bogner amp. The guitar was so loud, in fact though, that I couldn't hear any of the other instruments, so I moved to an alternate vantagepoint. It's funny how a concert can sound entirely different, depending on where your ears are located in relation to the amps and sound system. Stavesacre's singer looked like a young version of Peter Garrett (Midnight Oil), but also like he'd punch you out if you pointed it out. He seemed as tormented as the illustrious Mel Torment. Stavesacre's drummer wore a headset that looked like the one sported by Janet Jackson. He hit the drums so hard that my innards shook like a Northridge quake. The noise came to a triumphant climax and I could feel the volume beginning to deafen my already-deafened ears. Thank heavens for ear-plugs.

Man Will Surrender immediately kicked out the Jams in MC-5 fashion with dreadlocked singer/guitarist Lance Webber revealing his lungs of steel. He announced to the

crowd that he had been nervous all day. "Open your eyes" he yelled into the mike on the first number, "Open Up". Next, MWS blasted out a tune from their "5 on the Dime" release on Equal Vision Records. With Helmet-like sonic crunch, MWS showed that they had plenty of angst to spare as they kicked out "Repressed" from their self-titled release on Revolution Records. Lance introduced "Standing Alone" as a love song. Crowd pleasers by nature, MWS began hitting that elusive perfect live rock groove during a bass solo with lead guitarist Frosty feeding back in front of his amp. But by that time, the whole crowd was already bouncing up and down, tipping their heads forward in rhythmic approval. Big thumbs up.

The same was the case for headliners FAR. Fifteen minutes of My Bloody Valentine cooldown on the P.A. couldn't subdue a crowd heated with anticipation. Sacramento's convivial frontman Jonah Matranga had no trouble getting all in attendance to jump up. FAR has definitely come a long way from its 1991 beginnings. Displaying a rack of at least 6 ESP guitars (which I would appraise collectively at \$20,000), Immortal must be kicking them down quite well these days. Drawing primarily on material from their 1996 major label debut "Tin Cans With Strings to You" and the more recent and bigger sounding "Water & Solutions", FAR has finally earned a substantial and genuinely enthusiastic following. The emotional punch behind their music is massive, and their intensely focused dynamics on stage were like lit sparklers tossed into a fireworks stand (especially on songs like "Really Here" and "I Like It". Far's music is soft and expressive at times, but it can also be heavy as lead, and never will you detect any hint of pretension. FAR's set was tight, and they demonstrated once again that they are a force to be dealt with.

Souder Masher! Smart Bomb June 28th @ Al's Bar by Tom Edwards

After arriving at the overly graffitied venue and ordering and finishing a beer, I was ready to hear some good music. Souder took the stage first. The band has a sound that is kind of punky, poppy and emo-ish all at once. While they were decent, it isn't my kind of music. During one song, the drummer played the maracas and drums simultaneously, which I thought was funny, but I think the band was serious.

Masher! came on next. It's a three piece band with a girl bass player and a cool surf kind of sound. It got a little repetitive, but was still pretty good. I guess they have been around for awhile, but I'd never heard them before.

Four guys hung out with me and my driver, Michelle. They turned out to be the Smart Bomb, which really rocked. The singer was great, as was the rhythm section and the guitars. The sound was new school mixed with a punk rock & roll sound. I liked them, and so did Michelle, which says a lot.

Missing 23rd, Divisia, Four Letter Word Jon Cougar Concentration Camp Damnation The Humpers June 27 at the Whiskey by Tom Edwards

I hadn't been to the Whiskey in awhile, and there have been some unwelcome changes. I wasn't allowed to bring cigarettes into the club or to leave the club to find and smoke one. I was about fifteen minutes late, so I missed the Missing 23rd; my apologies to the band.

A few minutes after I got there, Divisia started to play. At first I really liked them, but after awhile I found the music repetitive and lacking in energy and emotion. Their drummer looked kind of bored. The singer was a girl who could scream really well, if only she hadn't done it every five seconds in every song.

Next up was Four Letter Word. I hadn't heard them before. The singer used two different styles/voices; sometimes his voice was a deep growl with scratchy singing, then in other songs his voice was smooth with a kind of Youth Brigade quality. FLW covered "6 Pack" for its last song, and it was a damn good cover. They had this almost punk rock and roll sound with some hardcore and new school thrown in. "I Have Nothing to Offer" was really good, as was "Do You Feel Lucky, Punk?".

John Cougar Concentration Camp took the stage next. This is one good band, with an old school sound mixed in with pop. The band has this '50s thing going on with greased hair and leather. Hell, even the singer does a double thumbs up while playing guitar. They were full of energy; the singer even kicked some guy who was leaning against the stage. "Cold Piss" and another song with the words "punk rock" and "shit" in the title were very catchy. The singer got angry (or something) at the end of the set; first he changed guitars, then went wild and began hitting any inanimate object in sight until the guitar was in pieces.

Next: Damnation -- I'd never seen these guys before and am kicking myself for it now. These guys fucking rock. Shaun is one crazy guy, throwing the mic stands all around, jumping in the pit with mic in hand. He got all tangled up in the cord, which was kind of funny. Damnation incited the largest pit of the evening. The drums were flawless, the guitar and bass rocked. We had a near fight over a band T-shirt. Three people caught the shirt and pretty much wrestled for it until two were holding on for dear life. The guy who ended up with it was dragging this rockabilly guy around the floor, apparently violating many individual's personal space. It ended well with everyone shaking hands.

With everyone pumped up and excited, the Humpers were up to bat. Hurray for the Humpers. They were good, but I was drunk by now and in need of a cig, so I had to leave. I caught about six songs, but the music couldn't take me away from my addiction. It was a great evening, with the only missing piece being cigarettes.

BAUHAUS

JULY 12 @The PALLADIUM
BY MAUXA



The reunited members of Bauhaus met the awe and frantic anticipation of hungry savages, phantoms, and Hollywood vampires, performing a blessing of dark musical communion on a recent Sunday night. Standing together in beastly anticipation were fans who hadn't seen the band since they last played over 15 years ago, joined by those who had been in diapers during their first incarnation. Sheer amazement filled the hot, thick air inside the crowded Palladium, as people literally pinched themselves to make sure they weren't dreaming. All 3 L.A. shows sold out within 20 minutes, and the massive hype was everywhere. Bauhaus answered untarnished and gracefully luminous, with a powerful two hour set.

As the smoke arose and the blackness fell, the booming invitation was "Double Dare", as



screaming furor met the entrance of guitarist Daniel Ash, bassist David J., and drummer Kevin Haskins. Singer Peter Murphy's face was the only visible light as it appeared in extreme close-up on a large video screen (being filmed backstage). The luring preamble strongly declared that the night's journey would lead down many heavy, dark, and theatrical paths. The bright lights hit, Murphy took the stage, and the dramatic look and angelically pure sound, created an almost surreal experience. Attempting to pawn off as a professional photographer I made it to the very front, but during the first essential minutes I forgot to shoot, standing in astonishment with my mouth wide open. Goth's, rockers, punks, and freaks alike had a similar glazed look of wonder and bliss in their eye. The polite, reverent, almost gentle behavior among attendees seemed unusual for such an enormous show.

Covering a variety of hits, as well as lesser known B-sides, the spectrum swayed to reflect a bigger picture, showing the band's style and craft in its entirety. Murphy's vocals in such songs as "God In An Alcove" and "In The Flat Field" proved that his range and strength remain unchanged. The funky beats and tricky

blend of sounds in "Kick In the Eye" were rhythmically flawless, moving some to express themselves openly in gothic dance. "She's In Parties" with bass in the forefront, produced an amazing mix of sounds, and a striking "Hollow Hills" was resounding. The haunting dreary tone of "The Passion of Lovers" and "Silent Hedges" were crowd favorites, but the biggest crowd favorite it seemed came during the first encore. The screaming and excitement intensified when Daniel Ash began to rip into a magical "Ziggy Stardust". Very few bands can do proper justice to such an infamous Bowie cover like Bauhaus can, using the song many years ago to win over a new mass of fans.

The lighting effects were superb, enduring the legacy Bauhaus has established for their use of visual stimulation. Throughout the set there were beautiful costume changes, but Murphy's most memorable outfit he wore for only one song, the very last. Flying about the stage in Dracula cape, Murphy sang "Bela Lugosi's Dead" making it worth waiting all evening for. The song lasted at least ten minutes, bringing the crowd to a peak, then they suddenly killed the sound and exited the stage.



Although I would have enjoyed hearing darker favorites such as "Dark Entries", "Stigmata Martyr" and "Rosegarden Funeral of Sores" or seen the outfit change for "Lagartija Nick", the array of choices was completely fulfilling. They would have had to play all night to satisfy each fan completely, and we would have gladly stayed. Fifteen years is a long time to wait, but like a sick drug, it is easy to already crave more.

The warm-hearted interactions between the four of them throughout the set suggested that they are still very close and excited about creating together again on stage. All of their individual side projects throughout the last 15 years have each been solid and some very successful, but none can quite match the power and energy of Bauhaus. Toward the end of the evening they stood in a row together affectionately singing "We Love Our Audience".

When Murphy sang the words "...the spotlight doesn't last ..." from "Spirit", it seemed a bit ironic. Bauhaus has been able to prove that once music reaches a certain legendary status, the spotlight does indeed last, shining brighter and a little longer on them than most.

AFI
Good Riddance
Creep Division
At the Drive In
By the Grace of God

JULY 24TH AT THE ROXY

BY TOM E.

I arrived at the Roxy and bought the last two tickets to this show. After parking my ciga-

rettes and chains in the car, I went into the club just as Creep Division began to play. The band is a four-piece made up of former members of several well-known bands -- Craig, the vocalist, is from Sick of It All; Russ, on bass, and Chuck, on guitar, are both from Good Riddance and Patrick, on drums, is from Low Motiv. When these guys started to play, they exploded into some serious hardcore punk with an east coast feel to it. I was surprised that there wasn't a bigger reaction to it, because Creep Division was tearing through songs faster than the bartender was going through my wallet. They finally got the crowd into it and played louder and faster with every song. The band has a very strong unity message; I'm not sure if they're SXE, but the music definitely had that kind of sound.

After loads of crowd interaction, Creep Division left the stage to make way for At the Drive In, a hardcore emo band from El Paso, Texas. This is a band that gets so into its music that half the time I'm not sure they remembered there was an audience present. Vocalist Cedric was flailing back and forth on the stage and floor. Tony's driving and erratic drumming perfectly complimented the vocals, and the bass and guitars were all sounding so powerful that it felt like the sound was going to tear your eardrums apart. Some of the songs begin with and return to a sort of ballad style and then break into a web of insanity with smooth vocals overlaying the whole. The best way I can describe the vocals is like ice in a strong whiskey sour, all that alcohol swirling with intensity, waiting to pierce your liver, but the ice brings it all together. At the Drive In has five releases -- two 7"s, two full-lengths and an EP, so check these guys out.

Next up was By the Grace of God, a band that's been playing together for three years and hails from Louisville, Kentucky. They are a political, hardcore, punk rock band. They did a cover of "I Don't Want to Hear It", which worked the crowd into a frenzy. These guys blasted through a somewhat short set that was packed with energy and messages of unity and love, which got major pit action going. A couple of the songs were a little repetitious, but overall they fuckin' rocked, and I would like to see them again.

Now it seemed like everyone at the show was ready for the boys from Berkeley to take the stage. Although AFI has been around for awhile, I hadn't seen them before, and honestly, I didn't like them all that much. The talented band played some very unique and original hardcore, which got the crowd very involved. Even when technical difficulties arose, they had it covered, with Davey Havok singing that song with the line, "been around the world, and only stupid people are breeding".

When Good Riddance got onstage, masses of happy, overly pierced kids were suddenly running around in the biggest pit I've seen in a long time. Good Riddance has Sean on drums, and this guy can play some fuckin' serious shit. His beats were fast and tight, guiding the bass and guitar into some aggressive, melodic hardcore. Song after song seemed to just generate more and more energy. Good Riddance has been around for twelve years, and it certainly shows in the band's musicianship. Overall, this was one of the best shows I've been to in awhile. I wasn't into every band, by each played really well, and everyone there was cool to hang out with. I didn't see one fight all night. The particular combination of bands just put out so much energy and positive vibes that I think everyone just dropped the attitude and had fun.

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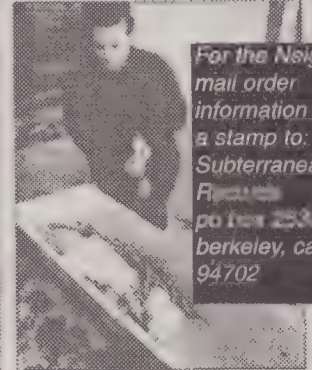
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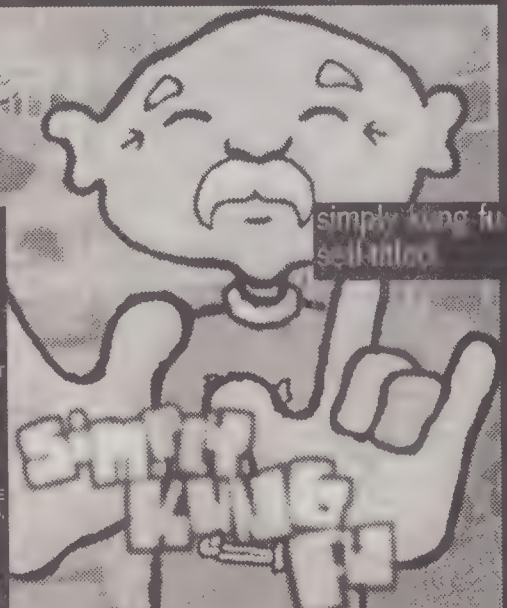


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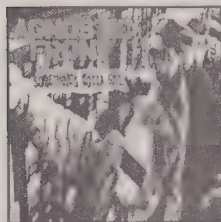
Our words are GOD.



SWINDLE BETTER OFF DEAD GRILLED CHEESE/CARGO MUSIC

I remember a band who used to be simply horrendous called Swindle, they were unfocused punk with hardly any talent. However, in the course of two years, this youthful San Diego three piece has developed and perfected their sound to create a straight up punk rock album. Musically Swindle reminds me of what punk sounded like before it was the cool thing to listen to. Swindle is adrenaline surging, in your face, aggression driven punk rock with a slight dash of Oil. The lyrics are to the point rants on relevant topics rather than girls or how punk rock one must be. The vocals at certain points remind me of a more passionate Davey Havok (AFI), which is a good thing. All in all, Swindle is one band who despite their album title would not be better off dead.

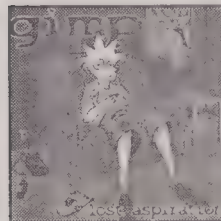
-Jason Chittenden



AGNOSTIC FRONT SOME THINGS GOTTA GIVE CD EPITAPH REC.

They have reformed with the classic "Victim in Pain" line up, gotten rid of the lame metal and are on a new label. The music is back to the basics and definitely has the "old school" formula down pat so all those worried about them going ska or pop-punk can rest easy for now too. Not exactly as good as their classic material but not shitty by any means either. Sure there are some stinkers, they could have done without the horrendous "Gotta Go" and the stupid and unfunny "Pauly the Dog". Plus, do we really need to hear yet another version of "Crucified"? Only a few filler songs, but still it kicks. A.F. fans can rejoice in their return to the hardcore realm.

-Reid Fleming



GIMP LOST ASPIRATION NEW LEFT RECORDS

At length of 7 songs, I have to say that this album was about 7 songs too long. The only song that was worth even a listen is the title track, and even that was just tolerable. They show a bit of musical diversity but only in the briefest of moments. The vocals sound like someone has taken a singer from a grindcore band, put a vice on his nuts, and forced him to sing. As the lyrics, well, they suck. This is exemplified on "My Food" where they sing "Calling all fat chicks get out of my way."

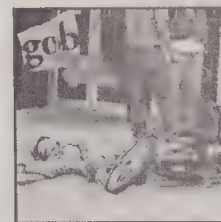
-Ty Robinson



THE USERS FRIENDLY BLOODY DAGGRE RECORDS

This record feels like stepping into a time machine and experiencing a psychedelic, hard blues, rock n roll mind fuck. Heavy mind altering substances and a hallucination that you've got the Thirteenth Floor Elevators, Syd Barret, Jimi Hendrix, T. Rex, The Who, the Rolling Stones, and Bob Dylan all sitting in your living room. Of course, those who are narrow minded about music (punk, ska, hard-core or silence), or are simply uneducated about the past, will run away screaming like they've just seen a ghost. Take a bong hit (or something), kick back, relax and think about a different era! It will also help you sit through the over indulgent "Jam Time" which is over 10 minutes long. All the material is original except one track, a great cover of Dylan's "As I Went Out One Morning". The j-card has a disclaimer stating "Any similarities of songs to others, either dead or living, is purely coincidental due to massive influences." The guitar work is both Hendrix-heavy, and is sometimes just simply acoustic. Extra cool tracks include the trippy beats and humorous lyrics of "Vodka Wisconsin Orgy", the very bluesy "Comin Down", and the dark, depressing, methadone laced "Jelly Time".

-Mauxa



Gob TOO LATE...NO FRIENDS FEARLESS RECORDS

The opening track on this album really left me with a bad taste in my mouth. "Extra Extra" is just a bad song. But from there, Gob proved to be quite apt at putting together some melodic hardcore gems. The bass heavy "Open Your Eyes" is a definite stand out. This isn't a band that is breaking ground but within what they do, Gob can hold their own. The songs vary from pretty hard to soft, with good backing vocals. My favorite song was "Fido Dildo", for no other reason than the title.

-Ty Robinson



SKANIK LAST CALL MOON SKA RECORDS

Skanik's new album, Last Call is packed with tight horns, rocking guitar lines and rhythmical vocals. Skanik mixes traditional, two tone, and third wave ska excellently to form a unique and fresh new release. The stand out tracks include, the combination of female and male vocals of "Lovin'", the upbeat style of ska is accentuated in "Closet Case", and Skanik punks things up a bit with "Breed". It is refreshing to hear a ska band that is not just a reformation of another ska band. Very well done.

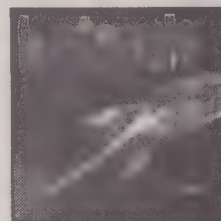
-Joe Licavoli



SAMAEL EXODUS CENTURY MEDIA

Samael is one of the first bands in the death metal scene to really progress and blossom into an entity all its own. The band first started out like many others in the scene, with all the pentagrams and inverted crosses typical of generic death metal. However, it didn't take them long to drop all the silly, scary stuff and really focus on making music that is extreme, but unique at the same time. "Exodus" is almost an extension of their last album, which sees the band continuing to expand the limits that were set on "Passage". Tight interwoven guitars, layered with a very bizarre, almost haunting keyboard style that only Samael can get away with. Vorph's style of almost slurring and spitting out lyrics seems to really grab the listener, never letting him out of Samael's grim, gloomy world. The only disappointment is that the band continues to use a drum machine, which really doesn't take away from the music. I just think that it would be more powerful with a real drummer. Definitely an album I would suggest picking up if you are a fan of extreme music or have an open mind and want to try something a little bit darker than this cheesy-ass, straight-edge death metal crap that seems to be sweeping the nation.

-Tomas Hedquist



LOSTSOULS FRACTURE NUCLEAR BLAST RECORDS

When Nuclear Blast releases an album by a Swedish band, it's usually pretty good. Unfortunately, this Lostsouls release is an exception to that generalization. These guys have no idea what they're doing. The inside cover sleeve shows the band looking like the new industrial super group, Rammstein; the other picture inside has them looking like they're from Huntington Beach, with cool sunglasses and body piercing. As if the pictures weren't confusing enough, the music really threw me for a loop. It starts out with this really tight, almost Meshuggah type riffing, and then goes on to a typical Machine Head part that put me to sleep. The rest of the album was more of the same, with the Lostsouls going in and out every example of the metal spectrum without ever giving the listener a hint that they know what they're trying to do. If you really like Machine Head and are slightly deaf, you might like this. But I wouldn't bet on it.

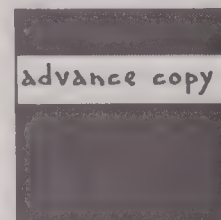
-Tomas Hedquist



THE WEAKLINGS JUNK JUNK RECORDS

Junk knows their punk and the Weaklings drive home that raw rocking punk that will have you slashing your wrists and shooting up in no time. I thought the Humpers had the N.Y. junk rock sound down but the Weaklings give them a run for their money on this here platter. Anyone who can appreciate the Stitches or Blanks 77 will find this appealing to their tastes. The raw qualities of this band is what keeps them from going towards that glamour-punk sound and their choice of covers is impeccable (the R. Stones "Star Fucker"). I keep picturing a club full of go-going punks, young and old having a great time while watching this band so now I gotta see them for myself, till then this will have to do.

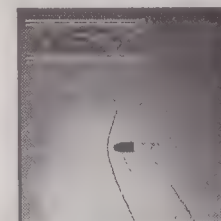
-Reid Fleming



THE UNDEAD TILL DEATH DO

For the past 15 years Bobby Steele has been milking the term "ex-Misfit". Never mind the fact he only played on one 7" and has yet to do much anything else besides remind everyone that he used to be in the same band as Glen Danzig. With this new release he continues to wallow in mediocrity accompanied by a really horrible sounding drum machine and lackluster songwriting. Not that the music is that bad, but he hits every standard cliché and chord progression that has been used over and over again. Some songs have that glimmer of spooky punk, but most of it just sounds like hard rock with painful solo's. If he would've cut out a majority of the songs he could have put out a cool 7" (maybe 3-4 songs) but this disc just testifies that maybe the Undead would be better off with a bullet to the brain and finally laid to rest.

-Reid Fleming



NECK STRIVING FOR TOGETHERNESS RECORDS

While listening to this, I couldn't help but notice that the most important thing that Neck wishes to accomplish with this recording is an Adidas endorsement. That's right, Neck is just another bunch of guys that are jumping on the bandwagon that is heading west into Korn country, wandering through the Kornfield without an ounce of creativity or originality. The band does try really hard, and even sometimes puts together something that sounds...? OK, I tried, but I just can't say anything nice about this Karbon Kopied Krap. Maybe I'm wrong, there may be a lot of people out there that would probably just eat this shit up and think it's the best thing since sliced bread. Wait, I thought of one nice thing to say. The drummer has dreads, and the guitar player is posing like Munkey from Korn (minus the Adidas garb). Well, that's pretty fucking tough, huh?

-Tomas Hedquist

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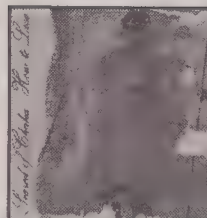
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SCARED OF CHAKA
HOW TO LOSE
EMPTY RECORDS

I'm sorry it took so long to review this one, but that's because no one had the balls to take it out of the cd player. Scared of Chaka is a great band that not too many punk rock kids are familiar with. And that's a shame. They play with such fury and precision- pushing a lot of bands running home and crying to mommy. Albuquerque's 3-piece reminds me of Discount meets Shogazer in a dark alley at a local city hellhole. Don't get scared-you can't lose with Scared of Chaka.

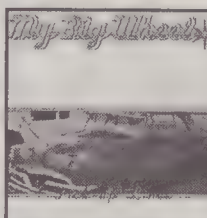
-likmydong



THE KENT 3
PEASANT MUSIK
SUPER ELECTRO MUSIC

After listening to the ten tracks, I could not or would not want to dare pinpoint what musical style The Kent 3 play. I will say it has the following elements in order of importance: fun-pop-70's ish-indie-bright-shower-singing friendly (at times)-well crafted songs with electric piano and accordion. Looking forward to hearing some tracks in future quarky indie films. Overall, *Peasant Musik* is very likeable and entertaining- leaning me to believe seeing them perform live would be most rewarding. Two thumbs up here.

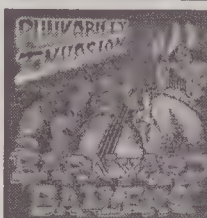
-Jen Asvete



MY BIG WHEEL
PICK-UP LINES
UNDERWORLD RECORDS

Montreal's young pop-punkers play the same identical MXPX type garb that is so pop-ular here in the states or this one for cryin' out loud. Sophomoric like songs such as "Homework" and "I Wanna Do You" may appeal to the kids, but I can't cope. MXPX and Homegrown fans rejoice. *Pick Up Lines* gives me one less reason for to visit Canada. I could end this with a cliché ending, but I won't, eh.

-Tomas Espri



BARNYARD BALLERS
PSYCHOBILLY INVASION
HAIRBALL 8 RECORDS

The 4-piece who call themselves the Barnyard Ballers are sometimes chaotic and rough, sometimes smooth, sometimes swingy, sometimes rock-a-billy, sometimes punk-a-billy, innovative, and very unpredictable. Silly and stupid lyrics seem to be the focal point with the boys who sing tunes like "Hellbilly Jamboree", "Lesbians", "Grease Up That Pig", "Silicone City", with fine execution as genuine brain-dead toothless hicks would. This is music for log-axing, testosterone fueled activities with friends named Bif and Doe. Criticism aside, this is a nice effort and fun to lis-

ten to. However, it lacks substance and gimmicks only work so long.

-Jen Asvete



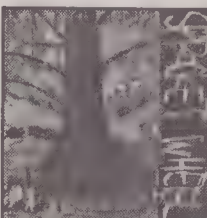
SKALIENTE
WIA
AZTLAN RECORDS

I would love to describe the various tracks from the various artists spanning the globe who appear on this hot new release. Unfortunately, it's so hot off the press that a cd booklet is not here in front of my pretty face. I won't pout though. I'll listen to Rancid (Oakland), The Voodoo Glow Skulls (the bio states Orange County-aren't they from Riverside?), Hepcat (Los Angeles), Ninos Con Bombas (Germany), my fave band name: Aks Mamma (Detroit), Memphaskaphales (Manhattan), Skunk & Kortatu (Spain) and others and uhhh...I'll like it. I'll just sit here and listen

and keep my moans and groans to a minimum.

Jaded due to the recent ska hot flash of compilations swarming like el nino (ew cool-a latin like reference), I thought this would be another one hit wonder or nothing new to separate it from my library of ska comps. Pero, Yo siempe a gusta musica de ska y este es fantisimo. Tambien es posible para ti. Si claro no conozco mierda. Te gusta a quizas? Tu eres tonto porque yo hablo espanol a gusta a burro o grande perro con no casa jue. Tu leas aborita? Pinche jue. Compra este recorda. No te preocupes. No tienes hablas espanol a compra este musica. Hablo mucho romper espanol y de mi contendo culo. Yo termino ahora. Escucha a la *Skaliante*. Es fantisimo. Es barato? No se. No te preocupes. Porque es mucho bueno. Callate. Yo se. Llavate el culo pinche. Yo necesito un otro cerveza con limon. Pero, adonde es mi chi chis?

-Raul Entesdido



SPROCKET WHEEL
SINGLE COMPI
BROKEN REKIDS

Under-Produced and Sloppy Like Broken Rekids Wanna Be would be a more appropriate album title. Off key vocals/harmonies (if you must) and tin-can like soundin' drums (that probably haven't been tuned in years) dominate the mix making everyday demos sound like gold. The Japan 4-piece do have something here- A gimmick! They're from Japan. Whopee!

Some like their punk rock raw like sushi and lyrics sang like ones' little 3 year old brother incomprehensibly yelling from three or four rooms away. Yep, some like that. I don't. For some reason, I actually want to hear what the singer is singing, enjoy what the bassist and guitarist are playing (hopefully chords or notes that decipher themselves from one and another), and simultaneously Pearl drums (or whatever brand) that sound like (Pearl) drums. It's too bad, I really liked the painting on the cover artwork. Sprocket Wheel is not for all. Come and get it if you like. This is hard ass gritty punk for those who dare. Not for me.

-Tomas Espri



**THE IRON-ONS
YEAHWHATEVER
VEGAS RECORDS**

I didn't really feel qualified to review this one because the Iron-Ons are my fellow Orange County peers, having done battle in the same trenches for several years now. Rest assured that their gritty style of Rock n' Roll/ punk has matured well with time.

Singer/songwriter/guitarist John Weir's lyrics cover the everyday struggles and pain of relationships gone sour ("Asking", "Throw Me Down"). There's a really cool slide guitar solo at the end of "Another Complaint". The

"Yeahwhatever" album was recorded in 1996, and it's cool that Vegas Records released it for them two years after the fact. Although the Iron-Ons are well-known in their home base of Costa Mesa, it should only be a matter of time before they are given the much wider exposure and recognition that they deserve.

-David Turbow



**VOODOO GLOW SKULLS
THE BAND GEEK MAFIA
EPITAPH RECORDS**

Riverside's Voodoo Glow Skulls have been around for a decade now, touring actively, releasing records, and practically inventing what is commonly called "third wave ska" along the way. They also crossed over big time recently in the burgeoning Rock En Espanol scene by putting out a different version of their "Firm" album in Spanish. Fans of VGS will not be disappointed with "The Band Geek Mafia", their third release on Epitaph and the fourth full-length album of their career. Working with the production team of John Avila (of Oingo Boingo) and Westbeach Recorders' Donnell Cameron, VGS has made a concerted effort to translate the band's live energy on to tape. VGS have also have made it somewhat of a tradition to resurrect at least one classic 50's tune on each of their albums. This time around, VGS hypes up the Cadets' R&B number, "Stranded in the Jungle". Me gusta mucho, mis amigos.

-David Turbow



**NY SKA JAZZ ENSEMBLE
"GET THIS!"
MOON SKA RECORDS**

A most mellow and cool blend of ska and jazz featuring members of The Toasters, The Scofflaws, and The Skatalites. With smooth original tracks and some rather stylee covers of jazz classics ala ska this album is most excellent! Check out "Buttah", "Yeah Yeah", and "Get This" with special guests including Jack Ruby, Jr. from The Toasters and Caz Gardner of the Checkered Cabs. If you're looking for something new and swanky, give it a listen.

-JAYMES MAYHEM



**OUT NUMBERED
S/T
NO LABEL YET**

Here is a very talented young punk band that has taken the time, effort, and money to record their CD at "For The Record", in Orange. The musicianship that really sticks out here is that of their drummer, Landon Asbury. The kid freakin' rocks! The snotty vocal approach taken by Jason McBurney (and purveyed by a whole host of previous juvenile punk influences ranging from NOFX, to Blink 182, to Homegrown, etc.) wears thin rather quickly. The lyrical topics about boys and girls tend to be panned in the first person, such as in "Strung Out", and "What's the Use" (the album's standout track). Consequently, Out Numbered dives headfirst into the realm of the cliché. The band has improved significantly over their demo that was passed my way about a year ago, however. And with added lyrical depth and maturity over time, Out Numbered may forge themselves a bright future.

-David Turbow

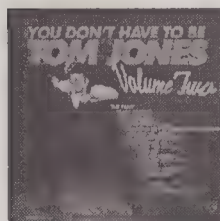


**BOTH WORLDS
MEMORY RENDERED VISIBLE
ROADRUNNER RECORDS**

Although lyrically intense and musically creative in parts, the vocals made this CD hard to listen to all the way through. Attempting to sound like Maynard from Tool (like the guy could ever be imitated), the lead singer belted out the words with intensity in an almost crazed manner. Unfortunately the fervor did not cover up the many vexatious parts! Reminiscent of Tool, Pantera, with bits of Rage Against the Machine, their instrumentation was pretty fierce. Lyrics like "When Innocence Was", "Spiritual Flu", and "Comered" were really amazing, it's fortunate they

were included on the sleeve. The hidden track at the end is an ethnic lamentation drenched with cool sitar. The heavy guitar in "Militant" was cool and the drums were very solid throughout.

-Mauk



**VIA
YOU DON'T HAVE TO BE TOM JONES: VOLUME 2
COOLIDGE RECORDS**

Based on their original concept of having four Philadelphia bands on one seven inch, "You Don't Have To Be Tom Jones: Volume 2" is a limited edition follow-up released five years later. Released as a CDEP this time, Volume 2 features exclusive tracks from the Tank, Smartbomb, and Man Without Plan. Hey, I thought the Tank (formerly Brown Lobster Tank) was from California. Smartbomb also hails from California, and the band is comprised of ex-members of Welt and BLT). They turn in a pretty silly version of Matthew Sweet's "Sick of Myself". One Foot Records act

Kid With Man Head dutifully turns in their three to top it all off. Swedish biologist Linnaeus invented the binomial classification system of taxonomy naming the genus first, followed by the species. Thus, each of these bands can conveniently be identified by modern day music minded biologists as Poppus punkli.

-David Turbow

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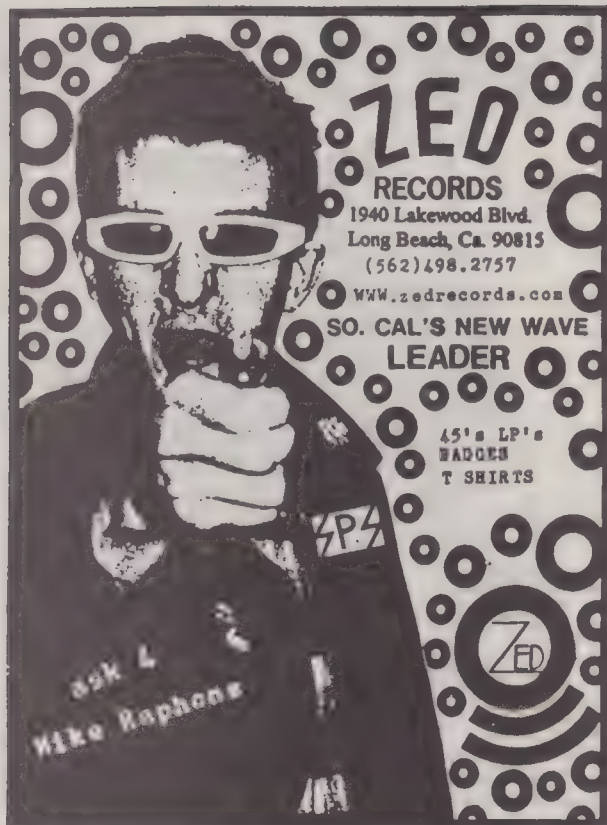
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EXECUTION OF KARMA
INSURANCE SCAM RECORDS
 Bold statements and lyrics which ask the deep questions of life that everyone does, but in an open and poetic manner. A blend of punk and rock, this 5 song EP is musically strong, but unfortunately the production quality is not. The drums, although very good can be overbearing over the rest of the music, while the vocals sometimes get buried. They sound like a wide variety of artists. The guitar in "I Won't Bend" was grungy, while the vocals were reminiscent of Jello. "Clear" was much more mellow, like a melodic Smashing Pumpkins or Sebadoh song. Title track "Execution Of Karma" reminded me of an old T.S.O.L. song, while sometimes the CD sounded almost like Bush (in a scary way). Check them out live if possible. Their true sound will not be able to get lost in the post mix.

-Mauxa



Smashing Pumpkins.

SMASHING PUMPKINS
ADORE
VIRGIN RECORDS

It's nice to see a multi platinum band like The Smashing Pumpkins release an emphatic and richly deviant album, such as Adore. Billy Corgan and company lean closer to the edge of the mainstream, peaking over as they cross into an emotional and melodic stage of their career with Adore. Recommended listens include the highly hooking alternative number, "Daphne Descenda", the leisurely finger snapping, "Perfect", and Appels + Oranjes. Adore, is a spell bounding addition to the collection of bizarre alternative music, known to legions of loyal followers as The

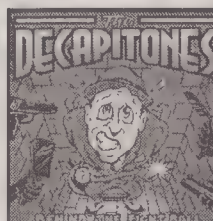
-Joe Licavoli



VARIOUS ARTISTS
SKA UNITED: A GLOBAL SAMPLER
MOON SKA RECORDS

It's cool that ska's united and all, but making a compilation to show how united ska is, does not make for premium listening pleasure. All of these bands on this compilation are typical Moon Ska bands producing moderately plain and bland ska. It's sad that the ska bands (globally) had very little to offer. In fact, the only two bands that could save this compilation from being swept away amongst the thousands of ska compilations across the States were The Toasters and Bad Manners. Nothing new here.

-Joe Licavoli



THE DECAPITONES
BEHIND THE EIGHT BALL
MICROCOSM RECORDS

Oh yes, it's Those zany ska kids from Huntington Beach! The Decapitones debut album is a very impressive first release. At a ripe age of only a year and a half they have progressed quickly, making a name for themselves all over Orange County with a style of upbeat third wave, punk, and even a little bit of smooth traditional horn lines thrown in for good measure. The Decapitones are all about fun. With the punky number, "Maybe Not", the very catchy, "Opus 5" and the foot thumping, "Buckle Up" you can't go wrong. Look into the future of ska with Behind The Eight

Ball.

-Joe Licavoli

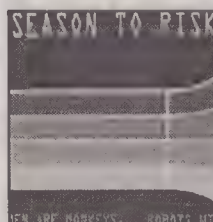


SIGN WHERE? RECORDS
CAJUN PUNK DADDIES/ JOE & THE CHICKEN HEADS/ THE SQUIDS
SIGN WHERE? RECORDS SAMPLER
SIGN WHERE RECORDS

You've heard of pop punk, you've heard of hardcore punk, file this comp under goofball punk. This thirty song compilation from three definitely whacked bands leaves a bit to be desired. Cajun Punk Daddies are worth a laugh or two and are mildly entertaining at best and The Squids left me feeling hooked and baited. The only redeeming factor on this CD is Joe & The Chickenheads. I remember my first couple of shows on the campus radio station getting calls from some kid requesting that I play some Joe & The

Chickenheads, I thought they were funny then and they are still funny now! Their blend of punk/ska ala Gwar meets The Aquabats with even more camp (if that's possible) is definitely the high point of this comp. If you have the extra cash go ahead and pick it up, if just for Joe & The Chickenheads.

-JAYMES MAYHEM



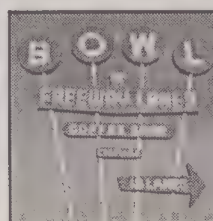
SEASON TO RISK
MEN ARE MONKEYS. ROBOTS WIN
THICK RECORDS

S2R must be one of those bands that has an acquired taste, something like champagne or the Melvins. Well, I like the Melvins just fine, but to me S2R sounds like tuneless dissonant angry metal with a yelling vocalist rambling in his free-form anti-technological manifesto.

Nowadays, the kids are calling it hardcore, but it simply leaves me with a bad aftertaste, like champagne after beer. Mix in a liberal dashing of experimental electronic noodling, and I'll stagger away in my nausea induced stupor rather quickly. Hey, for all I know, this band could have influenced

a whole bunch of bands in its 10 year history. So, I'll shut up and move on to the next disc.

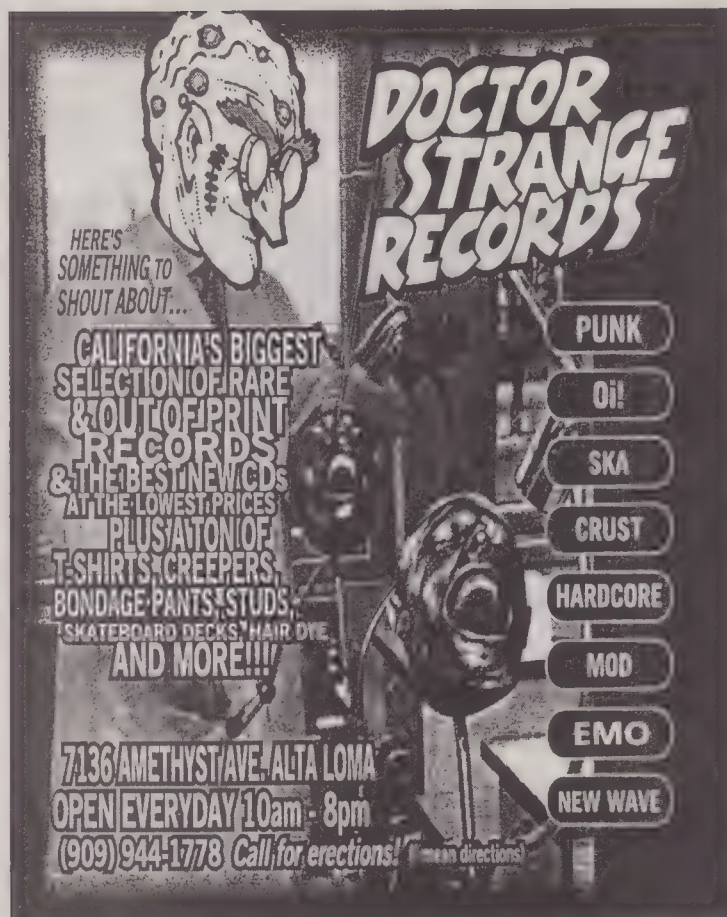
-David Turbow



LET'S GO BOWLING
FREEWAY LANES
ASIAN MAN RECORDS

Well, what can I really say about this album that you couldn't figure out on your own? It's Let's Go Bowling LIVE!!!! A really good collection of live LGB tracks both new and old, so if you missed them the last time they came through your neck of the woods pick up the CD, turn down the lights, light up a J, and turn up the stereo.....Instant Let's Go Bowling concert in your own living room.....minus the annoying crowd surfers.

-JAYMES MAYHEM



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**BAUHAUS
CRACKLE
BEGGARS BANQUET**

Fifteen years after the demise of Bauhaus, "Crackle" resurrects the master purveyors of Goth. About seven years ago, I made the mistake of trading in my imported double "best of" Bauhaus CDs. Peter Murphy would never forgive me. But, alas, I have the chance to redeem myself with this dark and blissful disc. In my opinion, all of their best tunes are here on "Crackle": "Double Dare", "In the Flat Field", "Bela Lugosi's Dead", "She's in Parties", "Kick in the Eye", "Sanity Assassin", "Ziggy Stardust" and 10 more. A must-have for collectors, unless you are already content

with having their discography on vinyl.

-David Turbow



**BLUE PLATE SPECIAL
A NIGHT OUT WITH BLUE PLATE SPECIAL
SLIMSTYLE RECORDS**

I'd never heard of these guys before I picked up the CD, but let me tell you that they are smooth! A very nice collection of original works by this six piece swing outfit that perfectly blends together equal parts jazz and swing to create a most tasty group tunes to swing to. Some high points include "Night Out" and "A Night in Havana". If this CD were a cigar it'd be a nice, smooth, hand rolled Cohiba. If you are looking for something new to listen to on your way to The Derby, this CD is worth picking up.

-JAYMES MAYHEM



**SKANIK
LAST CALL
MOON SKA RECORDS**

A throw back to the traditional ska sound with that 2-tone flavor many have come to know and love! This nine piece band from San Diego rips through a slew of bouncing upbeat harmonies and a powerful horn section that will have you skanking about your abode. Check out the tracks "Closet Case", "Last Call" and "Fine Mess". A must have for any ska fan, get to your nearest indie record store and grab this goodie up!!!

-JAYMES MAYHEM

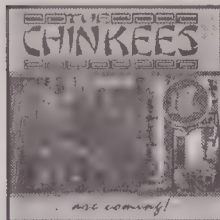


**V/A
MTV'S MOST UNWANTED II
NEW LEFT RECORDS**

This album is "for the bands, by the bands" is what the letter read inside. Then it goes on to talk about how it's not the bands' fault that the music scene is so screwed, it's the people's fault! I don't know, maybe insulting the consumer is a new marketing ploy, but it seems pretty stupid to me! The scene is in disarray, but there are a lot of reasons for it and it is impossible to point at just one thing. If people are negative or apathetic towards the bands on this particular comp, I think it's due to the numerous musical shortcomings (or simple inexperience). Most of the bands on

this comp could be doing more to help the scene, by actually writing some decent songs! As I listened to the 28 songs I wrote a quick comment about each one. When I got to the end of the list, it looked pretty sad! I wrote "sucks" about 40% of the time, and "so/so" about 35% of the time, that left only about 7 songs that were "good" or better. The hard core edged punk anthem "Shark" by Peaceful Meadows was very good, the best song on the comp. Kill Me Kate's "Do I Matter" was straight up punk with good vocal harmonies. T.P.S., LD Fifty, Hectic Effort, and Shot Out Hoods were also pretty good. I was completely turned off by all the ska bands except one, G-Spot. I feel bad knocking this comp so hard, but it's no reason for the bands to get bummed out. A lot of the bands just sounded very young and naive. They should take my bitching as motivation to take the time to improve. It is possible!

-mauxa



**THE CHINKEES
THE CHINKEES...ARE COMING!
ASIAN MAN RECORDS**

Another gem from the Asian Man family, a truly killer blend of ska rhythms and pop punk make up this CD. Nice guitar work, tasty bass, and mild flavored keyboards and drums brought together by some pretty decent lyrics make this a really fun album to listen to in the car. Some high points include "Asian Prodigy", the mellow and smooth "Human Race" and "They Need Your Help" featuring the late Nick Traina from Link 80 on vocals. The rest of the CD just bounces around and takes you along for the ride, definitely worth picking up.

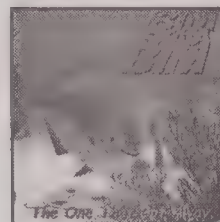
-JAYMES MAYHEM



**FLEXAPLEASERS
"BEAUTIFUL MUSIC FOR BEAUTIFUL PEOPLE"
POPSMEAR RECORDS**

Right on! A band dedicates their entire album to their girlfriends for giving them the pain in their asses to write the songs. Boy-girl misgivings is just what you'll get on "Beautiful Music...". Their all-American rowdy Rock n' Roll bar room sound carries the listener straight back to the glory days of Soul Asylum or the Replacements. In the song "I worry about you", vocalist Butler offers these tidings to his muse, "I hope you burn in Hell. I hope the Devil makes love to you with a baseball bat when you're there." Tee hee hee hee.

-David Turbow



**BIM SKALA BIM
THE ONE THAT GOT AWAY
BEATVILLE RECORDS**

A nice collection of Bim Skala Bim's work, featuring seven never before released tracks, three rare compilation tracks, a B-side and two remixes by the Mad Professor himself! Check out "Run Joe", "Burning Underground" and my fav remix of "Dub Mistake". If you are a fan of Bim Skala Bim, this is a CD worth getting!

-JAYMES MAYHEM

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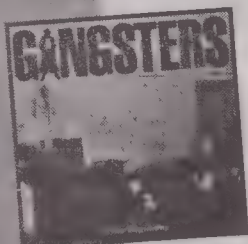
Eastern Standard Time Second Hand [BVR 1001]

Debut release from DC's premier Ska/Jazz outfit. Hailed as one of Washington DC's best bands by the Washington Post!



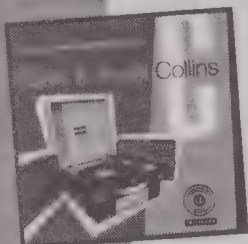
Bim Skala Bim The One That Got Away [BVR 1002]

The eighth album from the "Godfathers" of US Ska. Spanning ten years of recording history, *The One That Got Away* includes seven never before released tracks, three rare compilation tracks, and two remixes by the world-renowned dub-wizard Mad Professor.



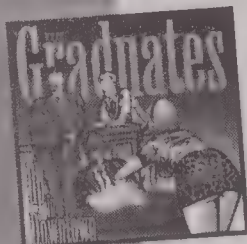
Gangsters A New Beginning [BVR 1003]

Two-tone inspired ska from Ireland. Gangsters are currently Ireland's only ska band. This band is big enough and good enough to sustain a whole country of ska fans!



Dave and Ansel Collins The Heavy, Heavy Monster Sounds of Dave and Ansel Collins [BVR 1004]

Reissue of the 1970 original *Yard Classics*. Features Tommy McCook, Lloyd Brevett, Lloyd Nibbs, Robbie Shakespeare, Sly Dunbar and more.



The Graduates Up in Downtown [BVR 1005]

The debut album from Dallas Texas' 7-piece Swing/Ska ensemble. This record rocks!

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DEVICES IF YOU FORGET ME SPLINTER RECORDS

As with their previous release, "Buxom", Devices deliver another round of early '50s era, melancholy, bluesy jazz with "If You Forget Me...". The hauntingly effective use of major seventh, minor seventh, and ninth chord progressions could be used for instruction to aspiring guitar students of the genre. Almost an anachronism here, the song "Three" begins with rockin' surfy reverb drenched whammy bent riffs, standing out sharply against the rest of the forlorn, moody tone of the album. Sarah Lov's sad but sultry vocal style again carries the band to new heights throughout, especially on tunes like "Afraid of Loving You". A class act. Devices, p.o. box 484051 Los Angeles, CA 90048

-David Turbow



WARSAW BATTLE SKA GALACTICA INVISIBLE MASS RECORDS

If I were given the task of reviewing this disk again in a month or two, I'd probably say that it's still in heavy rotation of being played along with my favorites CD's. And if not, I'd still have fond things to say about it. It's more of a traditional favor than I expected or even usually prefer. But this band is very solid, the fact that they have two other CD's out shines through this well crafted disk which flows from the beginning to the very end. With artwork involving machine guns, bombs, and a skull and crossbones, you'd think you had to prepare for some Voo Doo style ska-core, but this 5-piece from Tucson, AZ lays down some addictive grooves that will get you and any girl into the mood for some lovin'. With 21 tracks for your choosin', this disc is pushed to the limit with over 73 minutes of ska. Recommended for immediate purchase.

-Digi



SHONEN KNIFE HAPPY HOUR BIG DEAL

Since Kurt Cobain extolled the virtues of Shonen Knife several years ago, I have made a concerted effort to appreciate their sound. And if you haven't heard them before, you're in for a real treat with this all-female Japanese Bubble Gum pop trio; a lightweight version of the Muffs, if you will. Topics of their songs range from super-fine ground brown powder Hot Chocolate, to having a good time, to beautiful cookie days, to lightly fried banana chips. My friend, if a grin doesn't immediately eclipse your face, you ought to be checked for depression.

-David Turbow



SLIGHTLY STOOPID THE LONGEST BARREL RIDE SKUNK RECORDS

Reviewing this disc was the biggest mistake of my life! My capacity for being productive has dropped down to an all-time low. Too much time has been wasted on listening to this CD over and over again! I don't surf, and I don't smoke pot, but these 3 guys from San Diego, CA got me singing like I do. And I'm out the 13 bucks it took to get my girl a copy so I could have mine back. With surf-reggae songs like "Castles of Sand", "Ese Loco", "I'm So Stoned", and "Jedi", you'll be scouring your hood all night long in search of a dime. But then the tables get turned with fast paced riot songs like "Johnny Law", "Don't Fuck'n Look", and "Running Away", you'll be burning down buildings and getting your ass kicked by the cops in no time. This CD is seriously a drug, go down to your local record shop and get yourself a fix of some Slightly Stoopid today.

-Digi



ECONOLINE CRUSH THE DEVIL YOU KNOW RESTLESS

Vancouver based Econoline Crush blends industrial, pop, and electronica. The standout feature here is the production ability of Sylvia Massey, who has worked with bands like Tool, The Chili Peppers, and Prince. Trevor Hurst's vocals on "Sparkle and Shine" are run through a distortion filter or a lo-fi studio mic. The excessive use of programmed drum loops make this a little bit too polished sounding for these ears, especially on ballads like "Deeper", which comes across like Simon LeBon doing his drunken Trent Reznor impression. The only song that I really dug was the tuneless "The devil you know". Sure, the album is well-recorded in its entirety, but it raises the question: if you blend together all the necessary ingredients for a platinum selling hodgepodge electronica band, do you get a good album? Nay. A punk sage once said, "When in Vancouver, stick with Brand New Unit".

-David Turbow



BOY GENIUS LAST GRAND EXPERIMENT TOMMY BOY

I wish I had known this was a CD from the "Alternative Marketing" department at Tommy Boy before I grabbed it for the review. I would much rather of grab a hold of some at least decent hip-hop than this piece of manufactured pop punk. This 3-piece from Tennessee try to pull off some Vandals-ish humorcore on songs like "My Girlfriends In Love (with Superdrag)", but with Appleton's whining vocals it doesn't work. Don't be fooled by the sweet comic book graphics, this disk will be out of your player before it has time to grow on you.

-Digi

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**FREE VERSE
ACCESS DENIED
BRAINFLOSS RECORDS**

Free Verse is an all-woman trio, possibly from the midwest -- the CD was recorded in Kansas, and I can't imagine why someone would go to Kansas just to record. All the material on "Access Denied" is original, with the exception of a Bikini Kill cover. The music is reminiscent of the Bush Tetras at their least melodic, least hook-conscious. Free Verse's songs are very heavy and to my ear rather monotonous, being mostly rhythm-driven -- I guess it's pretty much just slow hardcore. The vocals fall somewhere between spoken and sung. The lyrics focus on self-hatred, insecurity and

abuse, with ample references to vomit, piss and shit. Eventually it all kind of blends together into just LOUD and depressing. Nowhere near as good as "Live Through This", which explored similar themes more adroitly.

-empty

interstate 007

**INTERSTATE 007
ON MY OWN
RAW POWER RECORDS**

Being in a band, even a semi-good one, doesn't mean you should have a CD out. This becomes very apparent when listening to this debut release by these three 18-year-olds. The band's real tight, but I refuse to believe the recording on this CD is doing these Torrance, CA locals' justice. Hopefully next time around they'll have better resources to put together a good mix, and also a cleaner layout. The crayon drawing on the cover doesn't bother me, but trying to read the lyrics over the photos will cause permanent damage on your eyes. Check 'em out live when they swing by Public

Storage in September, but be prepared to get socked in the face by the raging mosh pit that will no doubtably arise. Funny things the band thanks: The bassists' 30' agenda, midget strippers, and the alien who stole singer's dick.

-Digi

**DILLINGER ESCAPE PLAN
UNDER THE RUNNING BOARD CDEP
RELAPSE RECORDS**

Car crashes, detonations, natural disasters and terrorist bombings have yet to equal the aural devastation that Dillinger Escape Plan blast on this 3 song ep. You haven't heard cacophony until you have lived through this insane test of extremes. While I thought that bands like CONVERGE, COALESCE, and (early) DEADGUY were leading the pack of pushing hardcore to new extremes, this band has proved me wrong. Schizophrenia reigns throughout the complex time changes and structures I've yet to hear intensity and violence played with commitment the way that

these guys do. Pray they never find out where you live.

-Reid Fleming

**MOURNING NOISE
DEATH TRIP DELIVERY 1981-1985
GRAND THEFT AUDIO**

If I had things my way, I'd be rich, world peace would exist, and Grand Theft Audio releases would outsell all Fat, Epitaph, and Nitro records combined. This label is doing it for the love of good honest punk rock and their commitment to putting top quality releases leaves me awestruck. Always great layouts and artwork, liner notes and full color booklets. You get your moneys worth every time. With this disc I think I have found my fave GTA disc so far. Mourning Noise hailed from N.J., were neighbors of Jerry Only and Doyle and really wanted to be the MISFITS. They only released

one great hard to find 7" (one of my prized record nerd possessions) and never rose above being in the Misfits shadow. But what a grand shadow they were, these boys were good, damn good. If you are disappointed by the latest incarnation of the Misfits, you will not be disappointed by this. Comparable to the "Walk Among Us" era, M. Noise never disappoint and make we wish they would have gotten big back in the day. Great songs, hooks and those Elvis-styled melodies that we love so much. This will have the horror kids craving for more brains guaranteed.

-Reid Fleming

**FUNERAL ORATION
SURVIVAL
HOPELESS RECORDS**

Funeral Oration's last release didn't get my blood flowing, but this release is impressive. Vocalist, Peter Zirschky leads this four-piece with odd-like Morrissey (sorta) meets punk vocals. Some may agree hearing some Bad Religion similarities too. Anyway, what could be better than near post-punk, smooth but rigid songs with lyrics soaked with passion. Take a few love speedbag punches with "Do You Feel It" ("I want my time go with you...But do you feel it"). Punch #2: try a knockout with "I Wanted Much" ("...I can't get out. I don't do much. I drink too much. Just let it go.") or hear the

truth spoken as Zirschky introspects, "Sex ruins everything. We do it with everyone. At times we forget their faces. And I don't care what you've been doing" on the track entitled "X Ruins Everything." This is an excellent album that gives hope that punks can sing from the heart about sensitive issues and still have enough balls in their music to shake bodies about down in the pit.

-Jen Asvete

**GRIVER
SELF-TITLED
POINT THE BLAME RECORDS**

Canadian label, Point The Blame must have searched high and dry to find this average homely-looking Wilmington, North Carolina 3-piece. Well, they found some good talent here. Classifying Griver as an emo-hardcore band is just too easy; they use great dynamics like a respected emo band and can belt out anger what the likes of the best hardcore bands. Interpersonal songs like "the letter I never had" and "Scouting, may 8th" take the listener down a path of emotional peaks and valleys with sincerity and beauty. With only 8 songs, it left me demanding more. Especially recom-

mended to Hot Water Music fans and emo-hardcore die-hards.

-Tomas Espri

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NARNIA AWAKENING
NUCLEAR BLAST RECORDS
 Jesus fucking Christ, what the fuck is this shit? I can't believe that I have never heard of this band and that Narnia isn't playing the Forum any time soon. Absolutely incredible - if you don't go straight out and buy this, you're a fucking dumbass. Before I TRY to explain to you what Narnia sounds like, let me share with you some of the most heart-felt lyrics I have ever read: "He died for me on the cross; Took my sins and threw them away; He lit the fire in my soul; At last I've reached my goal". Truly inspiring! I know you want a music review, but isn't that just poetic beauty? If you have dedicated your life to our lord and savior and are really into Stryper with Steve Vai-like guitar masturbation, you'll love this shit. Maybe you'll even be able to see them at the next Harvest Crusade.

-Tomas Hedquist



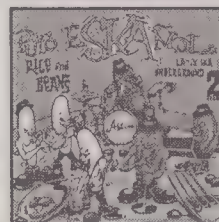
PENIS FLYTRAP
TALES OF TERROR CD/EP
BLOODY DAGGREG REC.
 I'm a 45 Grave fan big time, so I was anxious to hear Diana Cancers new band (Christ, the many adolescent fantasies my perverted mind had about her). But I'm not too impressed, nor will I rip this apart either. Sounding more like demo sessions than a actual release, the thin sounding guitars and lack of content help to make the music sound a bit underwritten. They sound what 45 Grave might have sounded like in their embryonic stage. If you liked 45 Grave there is a chance you might like this, and Diana is in top form as well. Still, I really wanted to be amazed and instead felt a bit let down. The band looks like a bunch of M. Manson rejects but shit, Diana was doing the horror rock thing when Manson was still a hessian metallor and listening to shitty music. I hope they get it together on the next release.

-Reid Fleming



THE DRAGONS
CHEERS TO ME
JUNK RECORDS
 Interesting. Well, The Dragons are a punk band and they have the usual punk guitar lines and drum beats with a sound that stands out amongst other punk bands. The lyrics are well thought out and emotional - something you rarely find in a punk band these days. Some songs are a bit repetitive but predominately fairly impressive, as on "Fade and In Between" and "Far Away." Overall, The Dragons released a relevantly powerful new album.

-Joe Licavoli



VARIOUS ARTISTS
PURO ESKANOL VOLUME 2; RICE AND BEANS
AZTLAN RECORDS
 Hola, como estas? Muy buen, y tu? Puro Eskanol es un bueno compilation, de traditional ska y ska de el third wave. Ok, I only took Spanish for a few years in high school, so, sorry. I'm no pro. My Spanish may be a bit shabby but this compilation out by Atzlan Records is quite the contrary. This CD contains many well known bands contributing spanish numbers, such as, Let's Go Bowling with "Esta Noche", Hepcat busting out the slow traditional ska with, "Solo" and Link 80 punkin' up the comp with they're hilarious track, "El Estupido". With so many compila-

tions out there now, it's good to see one that stretches musical and language boundaries.

-Joe Licavoli



G.G. ALLIN
HATED IN THE NATION CD
ROIR RECORDS
 Let's get one thing straight, G.G. was not a god, the king of punk, or worth the shit-stained existence that he created. He wrote some cool tunes in his early days and his latter day "toilet rock" even had it's moments of brilliance (although very few). But really the guy was like a car wreck, everyone had to stop and take a look and listen least once (even some PC punks have been known to have a few G.G. records hidden in their collections). This cd is a great way to sample some of his moments without the risk of getting shit or blood thrown on you like at G.G.'s live shows.

From the early snotty punk rock "You Hate Me" to the latter nihilist crunch of "Blood for You" a good dose is given. Real studio recordings, raw 4-track tapes and some funny live banter too. A damn fine "Best of" or "Worst of" collection, whichever way you look at it. Too bad he never got to kill himself on stage, now that would have been "punk".

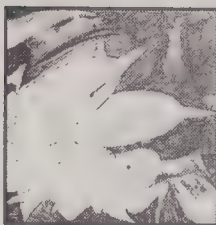
-Reid Fleming



VARIOUS
CALL ON THE DARK 2 CD
NUCLEAR BLAST RECORDS
 Gothic people are funny, well..... at least I like to laugh at them. They look so cute with their funny little lunch pails covered with Bauhaus stickers and cobwebs painted on them with Wite-out. Also the guys are such femmi little runts that you can beat up on them real easy. This comp. record on the other hand is not that funny or as femmi since it contains a vast selection of Gothic rocks more heavier contenders (but still has a few good wimp bands). I much preferred the gothic metal and selections to the dance oriented foo foo on this but if you like that sort of

thing I guess you like to wear your mom's dresses too. On the heavier corner is TYPE O NEGATIVE, TIAMAT, LEFT HAND SOLUTION, and for the more sensitive we have LONDON AFTER MIDNIGHT, CLAN OF XYMOX, and a superb unreleased track from CHRISTIAN DEATH. Some of the gothic rock bands like THE GATHERING had my girlfriend asking me why I was listening to HEART, and come to think of it, she's right. Maybe all these gothic people are just a bunch of hippies in black clothes and lipstick. Maybe they should answer the call of the dark and end this fascination with death. But before they do they should buy this disc, then kill themselves while it plays.

-Reid Fleming

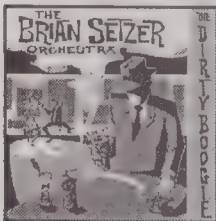


**RUDIMENTARY PENI
ECHOS OF ANGUISH CD
OUTER HIMALAYAN REC.**

After the dismal "Pope Adrian" disc I thought that Peni was history. Nick Blinko's mental illness had taken its toll and his brain was a pile of mush, or so I thought. Well I'm happy to say that this is the Peni that we all know and love, it's a ugly, painful, and excellent masterpiece. Back to form with the short songs and urgency that the band is respected and known for. Cuts like "Only Death" could have been on the Death Church lp and lyrically Nick screams about isolation, questioning sexual roles, and insanity (his favorite subject). Any of you idiot fascists out there who still claim Peni can fuck off. They have always been anti-nazi,

and always will.

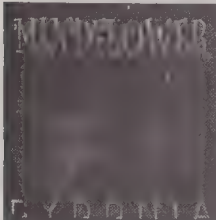
-Reid Fleming



**THE BRIAN SETZER ORCHESTRA
THE DIRTY BOOGIE
INTERSCOPE RECORDS**

What can you say about this CD other than it absolutely smokes! Setzer's back with another collection of jumpin' original tunes and covers peppered with that certain flair that only he can create. Check out the cover of Louis Prima's "Jump, Jive and Wail" (overlook the fact the original version has been stained by being used in a commercial for The Gap and now this version is being played on KROQ) featuring Royal Crown Revue's Eddie Nichols on background vocals. Other noteworthy tidbits on this album include Setzer's duet with Gwen Steffani on "You're The Boss" and a killer new arrangement of the Stray Cats classic "Rock This Town". This CD is definitely worth picking up!

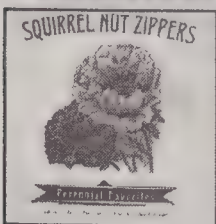
-JAYMES MAYHEM



**MINDFLOWER
CYDONIA
MOTHERSHIP MUSIC**

Lush, melodic rock/pop, reminiscent of Inspiral Carpet or James, especially in the vocal department. Unfortunately, the songs don't have the hooks of either of the two. The title track is the strongest, with especially nice keyboard work. Lyrics are about outer space, heaven, Mother Theresa, love - serious stuff. Your call.

-empty



**SQUIRREL NUT ZIPPERS
PERENNIAL FAVORITES
MAMMOTH RECORDS**

The Zippers have managed to put together a nice follow up to their last release "Hot". The album is a blend of blues and jazz with a touch of ragtime and combined with the vintage sounding vocals of Jim Mathus and the very Billie Holliday-esque vocals of Katherine Whaler the album delivers an eclectic sound that is Squirrel Nut Zippers. The songs on the album vary in style but still manage to capture a feel and a sound that takes you back to south in an era of days past. Be sure and check out "Suits Are Picking Up the Bill" and "Trou Macacq", these are two of the more

movin' tunes on the CD. If you're looking for straight swing, look elsewhere but if you liked the last album or are looking for something with a twist on that swing sound, Squirrel Nut Zippers have what you're looking for.

-JAYMES MAYHEM



**NORA
KILL YOU FOR A DOLLAR CD/EP
FERRET REC**

Another outstanding Ferret release. Total spinesnapping murder-core. Chaotic guitar work, powerful drumming that alternates from busy tom rhythms to blast beats. Vocals sear the eardrums and the bass is pounding with heavy effect. Nora's attacks are within the two minutes range so you have little time to settle in the songs. Just play the disc and hold on as this beats you into the ground. Five songs in under 11 minutes and well worth the punishment.

-Reid Fleming



**GREEN MACHINE
D.A.M.N. CD
MANS RUIN RECORDS**

This will kill you, stay away at all costs. I'm not joking. Japan's Green Machine take the term "loud and heavy" to a new level. They are a flesh eating beast that kills UNSANE, BONGZILLA, EYE HATE GOD, and MERZBOW and who's roar screams into the red zone of the decibel meter. The repeated listens I've done of this disc have the same effect on me as did the first, total annihilation. Maybe Man's Ruin can update Skatch's promo status and start sending covers with these things. C'mon you cheap bastards.

-Reid Fleming



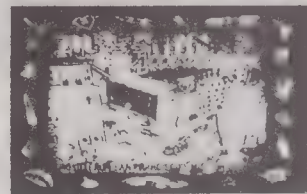
**VARIOUS
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ASIAN MAN RECORDS**

More bang for your buck is the key phrase here! This is a great compilation album covering the punk/ska spectrum nicely. Featuring tunes not only off of the Asian Man roster of artists, but a variable who's who of punk and ska bands some well known and others very worthy of being known. Some noteworthy acts and tracks on the album include Slow Gherkin's take on "Hava Nagilah", Unsteady, Let's Go Bowling, Potshot (a truly killer band from Japan), Less Than Jake, Nicotine (another killer band from Japan), The Impossibles, J Church's cover of "Don't Bring Me

Down" and The Hippos. Those are just a few of 29 cuts on this album, so what are you waiting for? GO OUT AND GET THIS COMPI!!!

-JAYMES MAYHEM

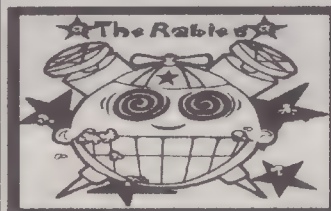
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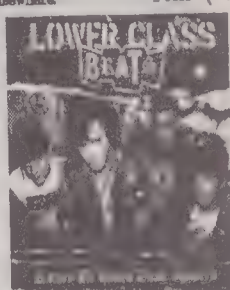
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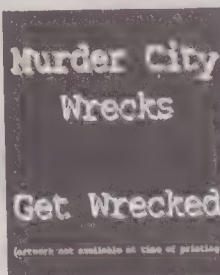
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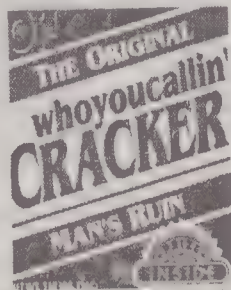
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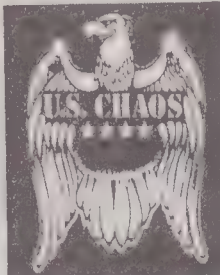
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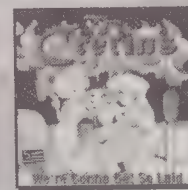
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JR's PUNK ROCK HIT PARADE!!!!

I have returned with MORE exciting speerings regarding what's hot in the world of old school punk rock! It is my sacred duty as a punk rock journalist to open this month's proceedings with my angle on the **DROPKICK MURPHYS** "Curse Of A Fallen Soul" EP that TKO Records and Hellcat Records have teamed to bring us. Said EP is the vinyl debut of the new Murphys line-up with Al Barr(of the legendary New Hampshire street punk band The Bruisers) on lead vocals. There has been much speculation about the direction the band would take in the wake of Mike McColgan's departure, but rest assured that Barr's addition to the band has done nothing but IMPROVE the Dropkick Murphys! I say this not to create hype or urge people to buy the record, but merely to give credit where credit is due. I don't care if you buy the record or not. But as a person who is asked to listen to records and make some sort of judgment about quality(a pretty slippery endeavor, I must admit, as music is too subjective to tie down so easily), I have to tell you that this new record FLOORED me. Wow. This is a great band, without a shadow of a doubt. "Do Or Die" was a great first LP. And after hearing "Curse Of A Fallen Soul", I'm expecting the band's second LP to be just as good! The four new songs on the EP were written by Ken Casey, Matt Kelly, and Rick Barton, displaying the depth of songwriting talent in the band. With Barr now added to the songwriting mix, future DM records will no doubt display a wealth of talent that few street punk bands will ever match. If you doubted that the raspy-voiced Barr could sing the more melodic Irish-influenced material, all such doubts can be cast aside on the new record's title track! Yes, he can sing! And "Going Strong" is one of the band's finest songs to date- a blistering, sing-along street anthem that is destined to become a crowd favorite with its catchy choruses and rousing positive message: "Together our backs can never be broken/Cause now our scene's alive/With a new generation of American kids". The band also has added old school hardcore into its mix of influences, with "On The Attack" showing the band blasting out rough, powerhouse, gritty punk with a message of punk and hardcore unity, followed directly by a cover of Iron Cross's "You're A Rebel". The fact that the band can go directly from the traditional Irish melodic anthem, "The Legend Of Finn MacCumhail", to the raw assault of "On The Attack" without missing a beat is an indicator of what a formidable unit the Dropkick Murphys are at this point! Popularity and fame has not eroded this band's integrity...

... STOP THE PRESSES! THERE'S A NEW **STILETTO BOYS** RECORD FOR YOU TO OWN, LOVE, AND CHERISH! Fans of both American '77 style punk rock(Thunders, Dead Boys, NY Dolls) and old school power pop and rocknroll should find the Stiletto Boys "Attitude Adjuster" EP very much to their liking! It is records like this one that make life worth living! This is what it's all about: triumphant, exciting, catchy, energetic punk rock with hooks and attitude! Following the God-like "8 Track" EP was no easy task for these modern-day carriers of the 70's American punk torch, but "Attitude Adjuster" is up to the challenge! Like "8 Track", it's a lo-fi punk rock treasure that easily sounds like it could have been pulled from the archives of some long-forgotten band from two decades ago. Actually, a lot of bands who pay homage to the American '77 sound today come off as really boring and repetitive as they pound out monotonous "rocker" riffs and play dull-sounding tunes. The Stiletto Boys, on the other hand, are a great band in every department. They are not some boring "retro" band that plays stale "rock". There's a major difference between "rock" and "rocknroll". "Rocknroll" is fun and spirited. "Rock" is stale and lackluster and only sounds good when you're drunk in a bar. The Stiletto Boys are rocknroll at its absolute finest. They've got all the rocknroll stylings, but also killer hooks, great songs, and full-on punk attitude. The band's tunes emit the kind of infectious, toe-tapping, bouncy energy that most bands would kill to possess. If you can't have fun listening to the Stiletto Boys, you are without hope. Check your pulse immediately! Take the Dead Boys/Heartbreakers punk rocknroll fury and then inject it with classic power pop and rocknroll melodic power. That's what you get with the Stiletto Boys! The EP's four songs run the gamut from the title track's punk rocknroll kick to the Dickies-like pop of "It's Happening" to the Stiv Bators-esque "Late Today". This is the kind of record that separates *decent* music from *great* music, the kind of punk rock that is just a cut above. Obviously, the bad's fine taste in musical influences plays a large part in its greatness. But there's something else in the Stiletto Boys equation, something intangible, that makes the band special. The band has the ability to create tunes that make me feel good. That sounds like such a cliché, but how many bands today are capable of creating music that does that to their listeners?(Zodiac Records, 6601 Somerset St., Harrisburg, PA 17011)...Another fine punk rocknroll record of note is the **Dimestore Haloes** "Shooting Stars" 7" on American Punk Records. The Dimestore Haloes have yet to meet with the kind of success they deserve, and one wonders if the punk populace of the late 90's is capable of appreciating the Haloes' brand of punk rock. The Dimestore Haloes appeal to me because the band rebels against all that is flawed in today's pop culture. Haloes singer Chaz Matthews is not a complacent slacker like many other musicians his age. He's a fighter, punching and kicking against society's walls of apathy and plastic rebellion. His songs are wake-up calls to a generation of Americans who have been socialized to not care about anything. We're taught to be pretend to be happy and just consume, and that's a sad life if you buy into it. Chaz Matthews deals with this cultural apathy by attacking its foundations and pulling it apart at its seams. Traditionally, rocknroll has been a subversive force in America. It has served as a means of rebellion and escape for kids who needed to get away from reality. But sadly, our "rock" culture of today has lost all its danger and spirit. If you go to a commercial rock show today, you don't see rebels finding happiness. You find complacent clones all dressed the same mirroring the larger society. That is why a band like the Dimestore Haloes get no respect. And that is why we NEED bands like the Dimestore Haloes! The Haloes are a living, breathing specimen of one of the most endangered species of all- the rocknroll band. Musically, the band epitomizes all that has ever been glorious about rocknroll- the spirit, the energy, the beat, and the rebellion. Rocknroll has become a dying art form. Can you think of more than a couple true rocknroll bands that have achieved nation-wide fame and acclaim in the last several years? Can you think of *any*? What happened to kids liking rocknroll? When *rocknroll* gave way to a more serious *rock* in the late 60's, it was a sad event indeed. Who kept the flame burning for rocknroll while the hippies and the pompous arena rock icons took over the airwaves? It was the *glam rock* scene that did so: T Rex, New York Dolls, Bowie, The Sweet, Slade. You should worship them all. Then came punk. So what the Dimestore Haloes do is to connect the dots, starting with the blues that inspired early rocknroll and then going to 50's rocknroll, glam rock and pop, and '77 punk. They take all those influences and blend it together to create their own sound. That sound is fueled by Matthew's rugged, soulful vocals and bouncy guitars that accompany a killer backbeat. "Shooting Stars" offers three tunes that mix those various influences together, and the end result is a ROCKNROLL record. Long live rocknroll! (American Punk Records, 802 S. Broadway, Baltimore, MD 21231)...So there you have it, three HOT SINGLES representing the best in NEW PUNK ROCK of the moment! Bands and labels who have records that belong in this column should please send them my way so that I may discover MORE killer punk rock to share with the reading public!

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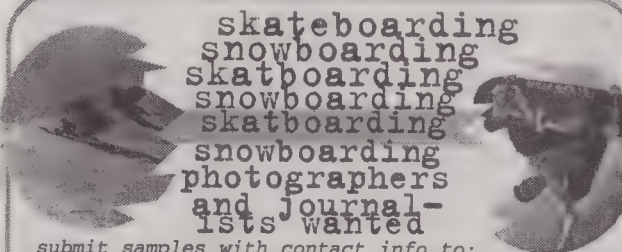
King Buzzo, from the Melvins royalty, produces SORRY IN PIG MINOR, the ninth album from the very unheard-like Cows on AmRep. SORRY is a big album, huge in sound, sleek and fat. Not an easy or even listen, PIG MINOR rocks back and forth like a strait-jacketed lunatic ("No, I'm Not Coming Out") or burst forth like an unleashed psychopath ("Cabin Man"). There is a wonderful disparity here between the percussion, which sounds far away and primitive, and the rest of the music which confronts and instigates. SORRY is Cows at its cathartic best. SORRY is Psycho-grunge with punk rock horn that reaches to psychological depths. (3.5) . . . But, hey, not everybody can keep a band together for nine albums. Max Cavalera rises from the ashes of Sepultura a spirited phoenix. His solo project Soufly is angrier and more energetic than Sepultura, and seems a purification, a drawing nearer to the source. Inclusion of remixer/producer New York drummer Roy "Rata" Mayorga (Thorn) seems to have brought the jungle ideology and rhythms into the studio more completely. Soufly is completely contemporary in its use of samples and bizarre breaks, but definitely steaming past the Conradian Inner Station. Off the eponymous Roadrunner debut "Tribe" harkens back to Sepultura's epic ROOTS album, but the following track "Bumba" is pure Soufly and evidence of the effective union of neo-monster metal and sampling. Cavalera proves one again to power a crucible that forges hard, heavy music without schlock or pretension.

The ex-Sepultura singer saw his son, Igor, diagnosed with diabetes last year. As a result, the Cavalera family began an Iggy Diabetes Fund to help families in need acquire insulin and medical supplies. Donations can be made to the fund c/o Phoenix Childrens Hospital Center for Childhood Diabetes, 909 E Brill St., Phx AZ, 85006. (4) . . . If Brazil is not exotic enough, try punk rock from Japan. While American punk rock squanders its energy on self-loathing and analysis, Japanese punk is abundant in the same vigor and joy I first heard upon listening to The Ramones LEAVE HOME. Original punk bands were either unabashed or sneering in their attachment to pop. That was part of the secret of punk's acceptance. The twenty bands on the JAPAN PUNK KILLS YOU! compilation (American Pop Project) not only freely admit those ties, but bungee jumps with them to giddy heights. Many of the bands present give direct nods to the early English and American projects that defined that early pogo-fueled enthusiasm. First Alert harkens to Stiff Little Fingers, Not Rebound comes at us from a Kinks direction and think GBH meets the Ramones when you hear Marquees. Much of the glam sass that made New York Dolls famous comes across in the guitar sound of other bands gathered here. If you are faith or interest in contemporary punk sounds is flagging, JAPAN PUNK KILLS YOU! is sure to fill your sails full of wind again. (3.5) . . . The two separately packaged MOTOR CITY'S BURNIN' volumes are Alive's look at Detroit rock from the late 60s to the 90s. I am proud to say I was allowed to make suggestions for representative inclusions from the contemporary Detroit scene. I believe my help and suggestions aided in getting The Hentchmen, Cinecyde, Inside Out, Motor Dolls and The Dirtys onto these discs. There are others that would sound great here, but taking the volumes as they are, they are excellent documents of raw, Detroit rock. Volume One takes us from '68 to '77 with MC5 ("Looking At You" from the masters of a rare single), The Rationals ("Guitar Army"), The Up ("Come On"), Iggy & The Stooges ("Death Trip") and the Detroit all-star Sonic's Rendezvous Band with a previously unreleased studio recording of "Electroponic Tonic." Modern keepers of this flame Bootsey X &

The Lovemasters give us an '87 recording of "Pusherman of Love." The following track is The Ramrods from '78 with Bootsey on drums. Still, his distinctive vocals come clean through the chorus. Original Detroit punkers The Stillies are given due credit with a previously unreleased version of their anthem "Break Loose." Also among the legends but much more power, pop than punk and The Mutants. We get to hear from

their new album. Recorded in 1996, "Boogers On You" is hilarious and takes us back to the early 80s. A track off the funky MACK AVENUE SKULLGAME serves to place Big Chief in this pantheon. My favorite song from Inside Out's final studio recording, "God's Shit List" is also here. John Sinclair & Wayne Kramer contribute a '95 recording, while the Motor Dolls and The Dirtys close out the compilation with two of the heaviest, gnarliest tracks since back at the disc's MC5 to Iggy beginning. Iggy and James Williamson also appear on VOLUME 2, starting the disc with "Consolation Prizes." Unsung Detroit guitarist Scott Morgan was heard on the other disc in singing in The Rationals and playing guitar as well in Sonic's Rendezvous Band. Here Savage Grace guitarist Al Jacquez backs him singing in Guardian Angel on a previously unavailable live recording of "Soul Mover." Also pressed for the first time is The Rockets performing "Saigon Shuffle." Singer/drummer/songwriter Johnny "Bee" Badanjek from that group shows up on the skins in Detroit as Mitch Ryder sings about the untouchable "City Woman" on this vault find. A truly independent band before it was hip to be so, SRC is represented with "After Your Heart." Ever hear anything buy? & The Mysterians except "96 Tears?" Try the perky, horn-backed "Love Says," recently recorded and here issued for the first time. Bringing us into the 80s, we have Cinecyde pop-rocking about "Tough Girls" and Va Voom fronted by tough girl sounding like Joan Jett fronting the New York Dolls as she says "Gimme Some Action." The most atrocious bit of snot is courtesy of that footnote-of-Detroit punk rock that probably most desperately wanted inclusion! Jerry Vile's The Boners. More Detroit punk looking back about decades can be heard with Coldcock's "I Wanna be Rich." Stooges guitarist Ron

Asheton and MC5 bassist Mike Davis are together backing monstrous vixen Niagara in Destroy All Monster ("Go Away") from a never before released live recording. Always my favorite Detroit garage band, we hear for the first time The Gorles rehearsing "Queenie." Keeping that genre alive today is The Hentchmen and Ten High, here giving us the first release of their cover of Kim Fowley's "Underground Lady." Concluding the assemblage is the mighty Impressive Introsurf of The Silencers. (Both discs 3.5) . . . GOMI DAIKO means "garbage drums." DAIKO also rhymes with taiko, the Japanese art of drumming. On Savage Aural Hotbed's latest TRG release, guitar and bass are supportive instruments for a panalogy of percussion. Roto-toms, dryer drums, "plastidrums," and metal are all employed in this vicious concussion expression. More neo-tribal than your girlfriend's piercings, GOMI is an incisive and angry assault of sound. Still, Savage Aural Hotbed does not prove to be difficult to hear. Actually, the variations of timbre, from the ponderous and clamorous "Big Arms" to the bright dancing brushes on "Dervish 91," intrigue the ear from track to track as to what will happen next. The success of this rough treatment comes from the group's adherence to the Oriental discipline and acceptance of post-industrial and the eclectic modes of modern dance. Truly, high art exhibits itself in their brutal interrogation of the found object. GOMI is fit music for intelligent iconoclasm. (3.5) . . . Piston get rowdy with their DYKE FIGHT TONIGHT! 7" (Evil Eye Records, P.O. Box 640264, San Francisco, CA 94164-0264). Three punk rock songs reside on this seven-inch platter. The title cut is hilarious, crude and easily the strongest cut. The b-side ode to a dead-end relationship, "Deep Freeze" shows the group at its melodic pun best. (3) . . .



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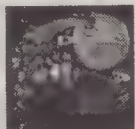


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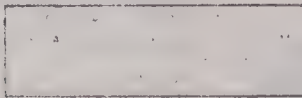
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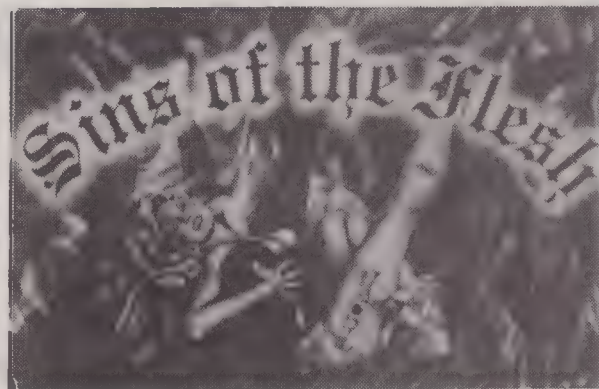
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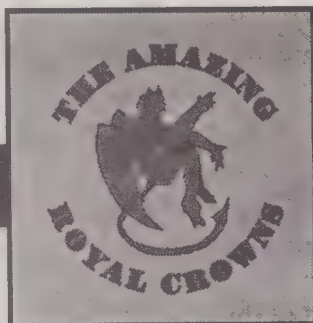
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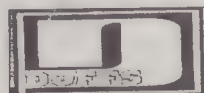


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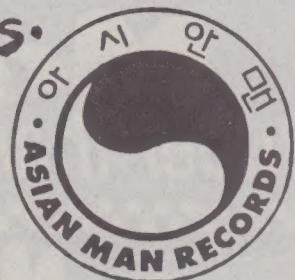
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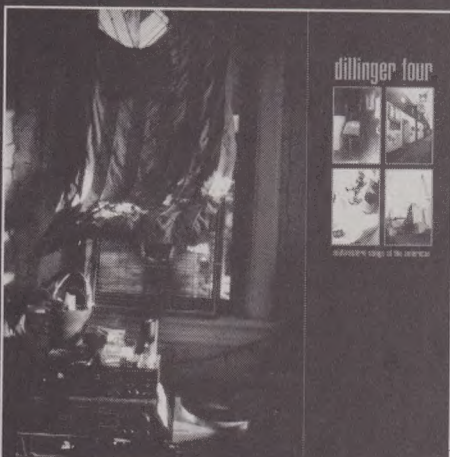
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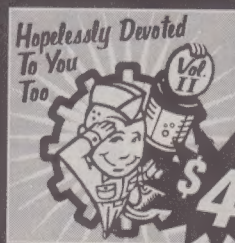
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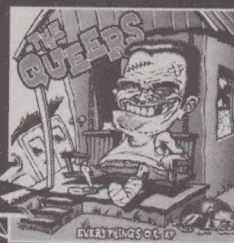
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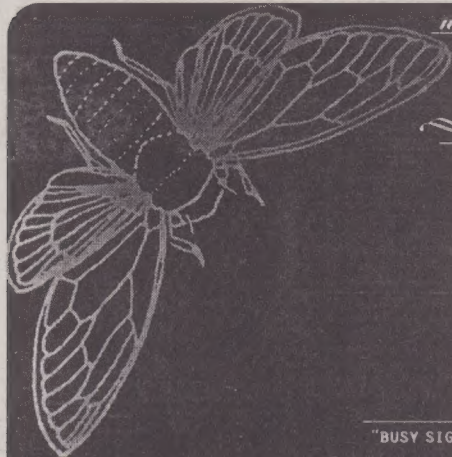
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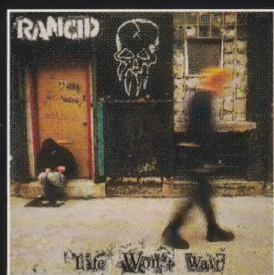


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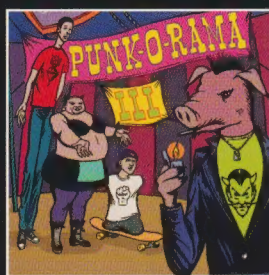
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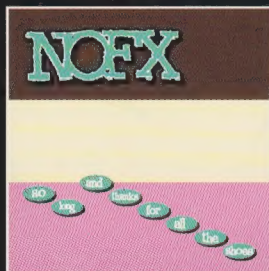
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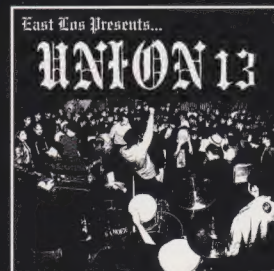
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